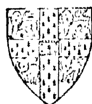
Pitt Press Series

P. VERGILI MARONIS OPERA

Vol. II. *NOTES.*

CAMBRIDGE
UNIVERSITY PRESS
LONDON : Fetter Lane



NEW YORK
The Macmillan Co.
BOMBAY, CALCUTTA and
MADRAS
Macmillan and Co., Ltd.
TORONTO
The Macmillan Co. of
Canada, Ltd.
TOKYO
Maruzen-Kabushiki-Kaisha

P VERGILI MARONIS OPERA

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VOLUME II.

NOTES.

CAMBRIDGE:
AT THE UNIVERSITY PRESS.

First Edition 1890.
Reprinted 1894, 1899, 1905, 1914

PRINTED IN GREAT BRITAIN

THE ECLOGUES.

ECLOGUE I.

Tityrus, a slave overseer of a farm, has been to Rome to buy his freedom, seen Augustus, and received permission to remain on his land. He meets Meliboeus a shepherd who has been turned out. The Eclogue consists of the laments of Meliboeus and the gratitude of Tityrus.

The poem is a rather crude allegory. In 42 B.C. when Octavianus returned after the victory of Philippi he distributed lands to the soldiers. He took the lands of the neighbourhood of Cremona and Mantua, dispossessing the owners. One of these was Vergil, who lived at Andes near Mantua. Vergil by help of Asinius Polio (then governor of Gallia Transpadana), and others, went to Rome and recovered his farm from Octavianus. This poem he wrote in gratitude. For fuller explanation of the circumstances see Dates of the Eclogues, Introd. p. 5.

[1—5. *Meliboeus*. You lie at ease and sing of your love: I am driven into exile.]

2. *silvestrem musam*, 'woodland song', the woodland being the forest pasture where the shepherds feed their flocks.

tenui avena, 'the slender oat', i.e. the rustic pipe.

(So the English pastoral poets speak of 'oaten stop', 'oaten pipe'.)

4. Notice the pretty artifice, whereby he begins and ends with Tityrus.

lentus, 'at ease'.

5. 'teach the woodland to reecho the fair Amaryllis', i.e. the shepherd sings or calls upon his love, and the woods reecho the name.

The acc. *Amaryllida* is a kind of *internal* or *extended cognate* like *agere Antiopen*, *saltare Cyclopa*, *vox hominem sonat*.

[6—10. *Tit*. Thanks to him to whom I shall always sacrifice as a god.]

6. *deus* is Octavianus. To speak of Octavianus as a god to whom lambs will be sacrificed is at this date probably only a half playful exaggeration; but afterwards of course the emperor Augustus was regularly deified, and even in the Georgics (I. 34) Vergil speaks of the signs of the Zodiac crowding up to make room for Augustus.

The sacrifice is further explained (43) as being 12 days every year, evidently referring to the offerings on the first of every month to the *household* gods or *Lares*.

9. *meas errare boves permisit*, unusual poetic construction, acc. inf. after *permitto*: the ordinary prose constr. is *ut* and subj.

ludo, often used half modestly for poetry: carmina qui *lusi* pastorum Georg. IV. 567; iuvenilia *lusi* Ov. Trist. V. 1, 7.

[11—19. *Mel.* I don't grudge it. There is trouble all over; I am tired, sick, driving my goats, one lately a mother: I ought to have known what that thunder meant!]

12. *usque adeo turbatur*, 'such trouble there is', impers. pass. He is speaking of the suffering and confusion caused by the confiscation of the lands and allotment to the veterans. See introduction.

The poor Meliboeus then (with a touch of dramatic pathos) laments his own troubles: he has to go *on and on* (*protenus*): he is sick and tired (*aeger*): one of his she goats he can hardly pull by a cord (*duco vix*), having left the new-born twin kids on the hard stones (*silice*). Then with rustic superstition he adds 'he might have known the coming trouble, from seeing the oaks struck by lightning'.

13. *protenus*, 'on and on': expressing his weariness.

14—15. The goat had given birth to (*conixa* 'travailed' for the commoner *enixa*) two kids among the nut bushes on the stony soil. There is a touch of pity in *a silice in nuda*: the little things had to die, as they must be left behind: but they might at least have had soft moss or grass to die on!

16. *si mens non laeva fuisset*, elliptical use of the conditional common in all colloquial speech: he means 'I remember the prophecy *and might have expected this misfortune* had I not been blind'.

17. *de caelo tactas*, 'struck from heaven', picturesque (perhaps augurial) phrase for lightning. Old authorities tell us that the striking of different trees portended different misfortunes, the *oak* being a sign of *exile*.

memini praedicere, 'I remember that they *foretold*', the pres. inf. being the regular idiom when the thing remembered is part of the person's own experience, as here.

19. *da*, 'tell': just as *accipio* is used both in prose and poetry for 'hear'.

[Before this line a spurious verse 'saepe sinistra cava praedixit ab ilice cornix' has got into the text from IX. 15.]

[20—26. *Tit.* I used to think Rome a small town like ours: it is quite big.]

20. The dramatic colour is kept up. Tityrus tells his story in a roundabout rustic style.

21. *huic nostrae*, Mantua, near which (at the village of Andes) was Vergil's home.

22. *depellere*, 'drive down' to 'our town' Mantua.

23. i.e. I thought Mantua was to Rome just as kids are to goats, puppies to dogs, or any other little things to big ones.

26. *lenta viburna*, 'pliant osiers'.

[27—36. *M.* What took you to Rome? *Tit.* To get freedom, now that I have left Galatea and love Amaryllis.]

28. 'Freedom, which though late has cast her eyes upon the sluggard'. A slave might buy his freedom: but as long as he was

bound to his first love Galatea, he was slow (*iners*) to buy it, for all his savings were squandered. Now he has a new love Amaryllis, evidently more thrifty: so he has saved up and been to Rome to buy his freedom.

sera tamen respexit, abridged neat phrase (like the Greek use with ὅμως) for 'though late, yet has looked upon me'.

29. *postquam*, with imperfect (or present, 31) in its proper precise use, dating the beginning of the new *habit* or *state* of things.

33. *peculi*, slaves were allowed to have private money, called *peculium*. They were also allowed to marry, (though not a legal recognised *conubium*): but Vergil is here thinking less of the life of Roman slaves and more of the free loves of Sicilian shepherds.

35. *pinguis*, 'rich': perhaps what we call cream-cheese; anyhow good of its kind.

ingratae, playful indignation: the city did not pay him as much as he wanted for his cheeses.

[37—46. *M.* I wondered why Amaryllis was so sad. *Tit.* I had to go. At Rome I saw the youth who gave me leave to stay on my land.]

37. Mel. playfully apostrophises the absent Amaryllis, who, in her sorrow for having to part from Tityrus, calls on the gods and leaves her apples ungathered.

39—40. He tells Tityrus, with playful exaggeration, that not Amaryllis only, but the very springs and trees regretted his absence.

39. *aberat*, *a* long. The *-at* of imperf. was originally long, and Vergil occasionally uses it so (tho' usually in a pause) from fondness for archaic forms. Ennius has 'ponebat ante salutem': Plautus has it long. So G. IV. 137, A. V. 853, VII. 174 &c.

41. *quid facerem?* past deliberative: 'what was I to do?'

42. *praesentes*, idiomatically used, with gods, to mean 'powerful'. e.g. *praesentia* numina Fauni G. I. 10, si quid *praesentius* audes A. XII. 152, *praesentius* auxilium G. II. 127.

alibi goes with both clauses, the sense being 'I had to go to Rome, for *nowhere else* could I either &c.'

43. *iuvenem*, Octavianus: the figure,—the shepherd buying his freedom,—is inextricably mixed up with the thing figured—the poet receiving his lands back from Augustus. The slave goes to Rome to buy his freedom; but when he gets there he sees not his master but Augustus; and instead of buying his freedom he receives permission not to leave his home.

46. *submittite*, 'rear', the regular word, cf. Georg. III. 75, in spem *submittere* gentis.

[47—59. *M.* Happy man, you will keep your farm, and, poor tho' the land be, you will be happy in the familiar life, the sights and sounds of the country.]

The sense is:—

48. 'Tho' the bare rock mars all your pasture, and the swamp covers them with the muddy rush', *obducat* being more appropriate to the last sentence, in which it occurs,—the figure zeugma.

50. *graves fetas*, 'the pregnant ewes'.

[*fetus* also means 'having given birth' and some take it so here

translating *graves* 'weakly' 'slow': but the other is the proper meaning of *gravis*, and *fetus* too. So A. II. 237, machina *feta armis*, of the wooden horse with soldiers inside.]

52—59. This pretty passage shews well Vergil's inborn love of the country.

53. *frigus opacum*, 'the cool shade'; *sacros*, as every spring or rill had its god, or nymph.

54. *quae semper*, 'as ever', 'as of old', *ab limite*, '*on* the border', like *a latere, a tergo, a dextra*.

55. 'its willow blossom rifled by the Hyblaean bees'.

Hyblaeis, the bees of Hybla in Sicily were famous, and this is what is called the 'literary' use of epithets: wine is called 'Massic' or 'Falernian', marble is 'Parian', the arrow is 'Cydonian', the bow is 'Parthian', &c. not so much to specify the kind, as to remind the reader of the Greek poets who speak of them.

florem depasta, might be acc. of respect; but considering Vergil's usage, it is much more probably the Greek use of acc. of the object after the perf. passive, really an elastic extension of the *active* construction to the *passive* voice.

Thus the Greeks say:

Active	*Passive*
ἐπιτρέπω σοὶ τὴν ἀρχήν	ἐπιτέτραψαι τὴν ἀρχήν
ἐγγράφω τῇ δέλτῳ ξυνθήματα	δέλτος ἐγγεγραμμένη ξυνθήματα

This usage the Roman poets imitated, as well as the acc. after the middle, which they very likely did not distinguish from the other. Other instances of the acc. after passive are *fusus barbam* A. X. 838: *inscripti nomina regum* Ecl. III. 106: *per pedes traiectus lora* A. II. 272: *caesariem effusae* G. IV. 337: *caeruleos implexae crinibus angues* G. IV. 482.

56. Notice the soothing whispering sound, produced by the sibilants and liquids, to imitate or suggest the thing described. So Tennyson's famous lines in the Princess:

'The moan of doves in immemorial elms
and murmur of innumerable bees'.

57. *frondator*, the 'pruner' or 'dresser' had much to do, we are told in Georg. II. 397—419: he clipped the bushes and willows, 'leafed' the elms to let the sun in on the grapes, pruned the vines, and plucked leaves for fodder.

58—59. *palumbes*. Mr Fowler, in his careful chapter on the Birds of Vergil, identifies the *palumbes* with two species, the wood-pigeon and the stock-dove: 'Perhaps the stock-dove is the more likely of the 'two to have been the bird generally meant: but it is quite possible 'that the Romans confounded the two species' (A year with the birds, p. 115).

59. *turtur* is the turtle dove: 'it is still found in small numbers 'passing the summer and breeding in Italy, and is most frequent in 'the subalpine region of which Vergil is here writing' (*ib.* p. 113).

[60—64. *Tit.* Beasts shall leave their element, and barbarians their home, ere I forget Octavianus.]

62. *pererratis amborum finibus*, 'roaming each o'er the other's lands', phrase slightly strained, but meaning clear. The Parthian shall wander to the German frontier, the German to Parthia.

63. The *Arar* (Saône) rises in the Vosges mountains in the E. of France, on the borders of Germany.

64. *labatur*, common subj. with *antequam*, of anything which is *prevented*.

[65—end. *M.* I shall go to the ends of the earth: shall I ever see my poor home again? a brutal soldier perhaps in possession! this is the result of civil war. Farewell: poor goats, come away! *Tit.* You might at least stay one more night and feast with me.]

65—67. We shall be scattered to the ends of the earth, some here, some there.

66. The *Oaxes* of Crete is not known as a river, but there is a town called Axus or Oaxus, and Vergil's river is doubtless named from this.

There is no need to suspect or emend the reading.

67. The Britons are 'parted far from all the world' as being the most northerly country then known, and often proverbially mentioned as remote.

70. 'At last behold with wonder a few scant ears, my realm of old'. *post* resumes *longo post tempore: regna* is playfully pathetic exaggeration for the poor farm he loved: *aliquot*, either because the land is poor, or because he thinks the new possessor (a soldier) will spoil by ignorance and carelessness his land.

This is the best way of taking a rather artificially expressed and obscure line.

71—72. *impius...miles* and *discordia cives* shew that he traces all this misery to the wicked civil wars of recent years.

73. *his*, indignant, 'is it for *these*?'

77. *pendere*, 'leaning', vividly describes the goat perched on its ledge and reaching out to browse.

79. *cytisus*, 'lucerne' or shrubby clover.

80. *poteras*, he means 'you can': but the past is one of the delicacies of speech putting the offer as tho' the other's *resolve was taken:* 'you might have rested...'.

ECLOGUE II.

[Corydon the shepherd complains that Alexis, a favourite slave of his master's, will not return his affection. The idea and much of the detail is Theocritean; for the special imitations see appendix.]

[1—27. The scorned lover Corydon came to the beech woods and sang his lament. 'O cruel Alexis all else now rests from the heat, I only pursue you: better to love proud Amaryllis or dark Menalcas: some dark things are prized: why scorn me? I am rich, a poet, and handsome as Daphnis'.]

1. *ardebat*, 'loved': *ardeo* properly to 'glow' or 'burn', intransitive, getting a new sense of 'glow with love', gets also a transitive construc

ion. So *depereo* is used for 'to be in love with'; and a similar change of construction is rather common in V., currum *instare*, 'work at' (A. VIII. 424), vim viribus *exit*, 'eludes' (A. V. 438).

2. *delicias*, 'favourite'.

nec quid speraret habebat, 'knew not why (or *what*) he should hope', 'knew no ground of hope': the use of *habebat* perhaps imitated from the common Greek οὐκ ἔχω τί ποιήσω for οὐκ οἶδα.

[This is *indirect question*: and is quite different from *nec quod speraret habebat*, 'he had nothing to hope for', where the subj. is *final*.]

4. *incondita*. *condere* carmen is to 'compose', describing the deliberate effort of 'putting together': so *inconditus* is 'artless', 'unadorned'.

5. *studio*, 'passion'.

8. *captant*, 'seek': the *etiam* is emphatic: '*even* cattle and lizards now seek rest: but not I'.

10. *Thestylis* (name from Greek bucolic poetry) a slave girl.

rapidus, used of anything *violent* (from *rapio* 'I carry off'): so o the sun 'scorching' 'fiery'.

11. *allia*, 'garlic'.

serpullum, 'wild thyme'.

The whole was a savoury mess called *moretum*, made of cheese and flour and strong-scented herbs.

12—13. The general sense is '(while all else sleeps) the crickets and I sing through the hot noon': but the clause about the crickets becomes elaborated, as often in V.

14. *fuit satius*, indic. (where we should use conditional) owing to the nature of the verb, *it was better*=I might better have done it. So *debui oportuit*, *licuit*, *potui* &c.

15. *Menalcas* is a former favourite, who however was less fair than Alexis (a Theocritean name, like the others).

18. i.e. some dark things are sought for, some fair things suffered to fall: *which may be the case with you.*

ligustra, 'privet blossoms': *vaccinia* generally taken as 'bilberry' whose black shiny berries he compares to Menalcas. But more probably this like the other is a flower, and is perhaps the purple iris, or dark hyacinth.

19. *tibi*, 'by thee', common in Augustans after past partic. in imitation of Greek dat. after perf. part. Compare *regnata* Lycurgo (A III. 24), *iuncta mihi manus* (VIII. 169), *quaesitum matri* (IX. 565).

20. Both gen. after adj. of *abundance*.

24. Amphion the bard and musician who built *Thebes*, hence called *Dircaeus* from Dirce the famous Theban spring. He with his brother Zethus was brought up among the shepherds on the hills: the hill here mentioned is the unknown Aracynthus presumably on the border of Attica, called *Acte* 'the coast'.

[There is an Aracynthus in Aetolia, which clearly cannot be intended here.]

This line has the Greek rhythm of the caesura in the fifth foot (*Actaeo Aracyntho*), and also the license of open vowels, imitated from Greek. So *Parrhasio Euandro*, *Neptuno Aegaeo*, &c.

26. *placidum ventis*. We should say in English 'unruffled by the winds': but in Latin the idiomatic point is that the *calm is attributed to the winds*: by dropping they soothe the sea.

So *vento rota constitit*, *straverunt aequora venti*, *nubes retexit montem*, and in Greek δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε στένοντα πόντον.

Daphnis the beautiful shepherd, beloved of a nymph, celebrated in Theocritus: his death is sung Ecl. 5.

[28—55. Oh might I live and hunt and sing with you! Amyntas was keen to learn of me the pipe: I have a good one, gift of Damoetas: I have two goats for you, which Thestylis in vain desired. Nymphs bring flowers and fruits.]

28-9. The 'rude' country and the 'lowly' cottage is only his humility.

30. *hibiscus*, by some supposed to be a plant for the kids to *eat*, [in which case the dat. would be poetic idiom for acc. with *ad*, like *descensus Averno* &c.] is used (x. 71) for making baskets, and therefore with far more likelihood means 'a switch'.

31. *Pana* (Greek acc. form, as frequently with Greek names) the shepherd's god, inventor of the σύριγξ or 'Pan-pipe' made of several reeds, straws, or hemlock stalks waxed together.

35. *Amyntas* and (line 37) *Damoetas*, other Theocritean shepherds.

36. *cicuta* is the 'hemlock' whose hollow stalks could be made into a rude musical instrument.

38. *te nunc habet ista secundum*, lit. 'that pipe of yours now owns you its second master', i.e. ''tis yours; you are my fitting heir'.

40. i.e. he had undergone some danger in getting them.

41. *etiam nunc*, because (as we are told) the white spots were supposed to disappear after some months.

43. *orat*, 'intreats for leave' with the inf. prolate, which is frequently used with all manner of oblique-petition verbs, as *hortor*, *impello*, *insto*, *adgredior*, *parco*, *ardeo*, *suadeo*, *tendo*, *fugio*, *monstro*, &c., all in Vergil.

44. *sordent tibi*, 'are worthless in thy eyes'.

46. In these melodious lines the flowers and fruits that await his beloved youth are represented imaginatively as offerings of the nymphs.

Nais, the Greek Ναιάς orΝαΐς, a water nymph (νη- 'float', 'swim').

48. *anethi* (Greek word ἄνηθον), 'fennel'.

49. *casia*, 'cassia', a scented shrub common in Italy.

50. *pingit*, 'paints', meaning that he 'sets off' the dark flowers with the yellow marigold (*calta*).

51—3. The 'pale apples' are *quinces*, and the 'waxen plums' are obviously the large yellow plums, always considered one of the choicest kinds.

53. *pomo*, 'fruit', including here plums, and generally almost all the common kinds.

54. *proxima*, 'neighbour', because the myrtle was often associated with the laurel, doubtless for beauty as well as scent (55).

[56—end. Poor dull Corydon, Alexis does not care: Alas I neglect my flowers and rills! Why despise the rustic? The lion, the wolf, the goat, and I, each has his own desire. The heat lessens at eve: not my love: Corydon, return to your vines and baskets—you will find another to love].

57. *Iollas* is doubtless the *dominus* of line 2. *concedat*, 'would give way': i.e. he would compete successfully with better gifts.

58—9. Proverbs for bringing misery and disappointment on yourself by your own fault or carelessness.

60. i.e. don't despise me for being a rustic.

61. *Dardanius.* Dardanus was ancient king of Troy, and ancestor of the Trojan princes, of whom Paris was one.

Pallas, the goddess Athene, who was the founder and protectress of Athens, and was specially worshipped as the 'goddess of the *city*' (πολιάς).

65. *O* shortened, in the Greek fashion, before another vowel in the next word. So V. has *Insulaĕ Ionio*, *tĕ amice:* and below *quĭ amant* Ecl. VIII. 107.

66. *suspensa*, 'hung' from the yoke in some way, so as to prevent its touching the ground with the share.

70. *puto* (stem *pu-* found in *purus*), properly 'to clear', 'to trim', whence comes this meaning 'to prune', as also the later and commoner sense 'to make clear (mentally)', 'to think'.

71. *indiget usus*, 'need requires'. The expression is artificial, but the sense clear.

73. The common consolation of disappointed affection: there are more fish in the sea than ever came out of it, as we say.

ECLOGUE III.

[A shepherd's singing match, Theocritean in character. Two shepherds, Menalcas and Damoetas, meet, and after some rude and jealous abuse challenge each other to a competition of song. They then stake each two cups which they describe. Palaemon (a shepherd too) comes up, and they make him judge. They sing alternate couplets—about their loves, their successes, their rivalry, their flocks. Palaemon decides the match to be drawn. It is imitated from various parts of Theocritos, a good deal from the fifth Idyll.]

[1—20. *M.* Whose flock? *D.* Aegon's. *M.* Poor flock, with dishonest shepherd! *D.* I could tell a tale of you. *M.* No doubt it was I spoilt Micon's vines! *D.* Well, you broke Daphnis' bow. *M.* I saw you try to steal Damon's goat!]

1. *cuius*, adj. 'whose', an old-fashioned word found in Plautus and Terence, but in Vergil's time archaic. There was an old parody of these lines: dic mihi, Damoetas, cuium pecus, *anne Latinum?* Non, verum Aegonis, *nostri sic rure loquontur.*

3. 'Ah hapless tribe of sheep' (*oves* and *pecus* apposition). Jealousy makes Menalcas spiteful and suspicious, Aegon, Damoetas' master, being a lover of Neaera as well as Menalcas.

6. The *sucus* and *lac* are of course the same, but the point of view is different: he means 'the ewes are drained dry, and the lambs are starved'.

pecori et: notice the hiatus.

10. In two omitted lines Dam. has made a coarse accusation against

Menalcas, who replies ironically 'Ah no doubt, that was when they saw me chop with spiteful billhook the trees and young vines of Micon'—implying that these offences were committed by Damoetas.

The *arbusta* are the young elms used as supports for the vines (*G.* II. 354—361): both required pruning (*ib.* 368, 400, 410), but with care. This is a charge of spitefully hacking a neighbour's vineyard.

Note indic. *videre* with *cum*, which is here a pure relative to *tum*, as 13, 14. The common conjunctional use with subj. we have 19.

12. Dam. replies with another charge, this time direct, *M.* enviously broke the bow and pipe of Daphnis, given to him (*puero*) as a present by some other shepherd.

16. i.e. it is bad for masters when slaves are so thievish.

18. *excipere insidiis*, 'await in ambush', 'hiding to steal'.

Lycisca, 'Wolf', is of course the dog.

20. *carecta*, 'tufts or beds of rushes'=*cariceta* from *carex* 'sedge', 'rush'.

[21—27. *D.* The goat was mine, won in a single match with my pipe. *M.* You! you never had but a straw pipe, and sang badly on it.]

21. *non redderet:* past deliberative, 'was he not to give up?' 'ought he not to have paid?' It is practically the interrogative of the past jussive.

25. The *fistula* is, as above (II. 31), the 'Pan-pipe', or instrument of several reeds fastened with wax: this is opposed to *stipula*, the single straw.

27. The satire is effectively compressed: it was a bad song (*miserum*), badly sung (*disperdere*), on a single pipe (*stipula*), with a harsh note (*stridenti*).

C. quotes the well-known imitation of Milton in *Lycidas:*

their lean and flashy songs
Grate on their scrannel pipes of wretched straw.

[28—59. *D.* Will you try a match now? I stake a cow. *M.* I dare not risk one of the flock: I will stake two cups of Alcimedon, with carved borders and medallions. *D.* I have two cups of Alc. also: but they are not equal to the cow. *M.* Here comes Palaemon to judge. *D.* I agree. *Pal.* Sit down. Damoetas begin.]

29. *experiamur*, jussive dependent on *vis. vitulam*, here of 'a cow', usually a heifer calf.

30. Verg. (*Georg.* III. 177) advises the farmer not to milk the cattle that had calves: but Varro tells us that different customs were in use on this point. Anyhow the 'twice milking' and 'two calves' is a mere reminiscence of Theocr. who speaks (I. 26) of 'a goat with two kids milked into two pails'.

31. *pignus* is the 'stake'.

32. *ausim*, 'I should venture', old future subj. form from *audeo:* so we find *faxim*, *capsim* (subj.) and *faxo*, *iusso* (indic.). They are only found in Plautus, and old documents, or archaic imitations like this.

34. *alter* means 'one or other'.

37. *Alcimedon* is an unknown carver.

38. *torno*, 'the carving-tool': it is sometimes used for a tool for

graving circles, with a central point fixed—something like a primitive form of lathe. Here it is evidently a higher form of work that is spoken of, and *tornus* is used generally.

39. Lit. 'the pliant vine...clothes the scattered clusters of pale ivy', *hedera pallente* being a Vergilian variation for the genitive, like *pictas abiete puppes* 'painted pine-sterns', *virgulta sonantia lauro* 'rustling laurel bushes': the point being that the less natural relation (abl. of instr. or material) is substituted for the more natural genitive.

In translating so artificialised an expression it is best to recast: 'where the pliant vine wreathed round them by the cunning tool is twined with pale ivy's spreading clusters'.

40. *in medio*, 'in the spaces' which were encircled by the vine and the ivy: these being an ornamental border for the medallion heads (*signa*) of the two astronomers.

Conon, a Greek astronomer of the time of Ptolemy Philadelphus (middle of the 3rd century B.C.).

The other unnamed one is supposed to be *Eudoxus* of Cnidus, a learned astrologer and astronomer of the 4th century B.C. who wrote a book on the weather-signs. Note the dramatic touch, the unlettered Menalcas forgetting the name.

41. *radius*, 'staff' wherewith the mathematicians drew their figures (when giving instruction to their pupils) in sand on a table: *gentibus*, 'for all nations'.

42. 'Seasons for the reaper and the bent ploughman': the *haberet* is final subj. after *quae*.

46. *sequentes* refers to the well-known fable of the poet and musician Orpheus, who sang so sweetly that the rocks and trees followed him.

Notice *Orphea* Greek accusative.

48. *nihil est quod*, 'there is no reason why': *quod* 'why', acc. relative, used exactly as *quid* interrogative.

49. *M.* pretends to think that *D.* is making excuses to retire.

50. Palaemon comes up as he speaks, and is suddenly substituted as the judge for some other that Men. was going to propose.

51. *voce lacessas*, 'challenge with the voice' i.e. to contest of song, (note the not uncommon idiom *ne* for strict consecutive *ut non*).

54. *sensibus haec imis reponas*, lit. 'store in your inmost feelings' i.e. 'give careful heed to this'.

59. *alternis*, abl. of manner: lit. 'with alternate (verses)' i.e. 'by turns': *camenae* [orig. cas-mena, cf. *car-men* for *cas-men*] 'the muses', old Italian name.

[60—75. *D.* I sing of Jove. *M.* I of Phoebus. *D.* My love Galatea woos me. *M.* Amyntas me. *D.* Doves I will give to her; I know where they build. *M.* Apples I give to him. *D.* Such words Galatea speaks to me: may Gods hear them. *M.* Amyntas loves me: but is far away'.]

61. *colit*, 'makes fruitful'. The common meaning 'inhabits' is out of place here.

63. *suave*, common poetic adverbial use of neut. adj. like *mortale sonans*, *longum vale*, *horrendum stridens*, *torvom clamat*, &c.

rubens hyacinthus, Greek rhythm with Greek word.

64. The apple was sacred to Venus, and the lovers' fruit: lovers gave each other apples, and the playful girl pelted her lover with them. So Theocr. v. 88.

66. *meus ignis*, 'my love'.

67. Some take *Delia* of Diana (born of Leto at *Delos*): but the sense is poor and the expression forced: it is far better to suppose Men. to mean 'My favourite Amyntas comes often to me; not even Delia (a shepherd maiden) is better known to my dogs'. A delicate way of saying that everybody runs after him.

68. *meae Veneri:* to cap *meus ignis* of his opponent.

69. *congessere*, 'have built': the dove being another lovers' gift. *palumbes:* see note on I. 58.

73. i.e. may the gods hear her (fickle) words of love, and bind her to fulfil them. (It is evident by the parallel reply that this is a complaint.)

75. *retia servo*, 'watch the nets': he is helping Amyntas out hunting, but the latter goes off on the trail of the boars.

[76—83. *D.* Iollas, send me your love Phyllis. *M.* Phyllis bade me a loving farewell! *D.* Bitter is the wrath of Amaryllis. *M.* Sweet is Amyntas.]

76. Damoetas makes a (playful) appeal to an absent *Iollas*, in the tone of a triumphant rival, to send him Phyllis to make merry with on his birthday. Menalcas replies in the character of Iollas, satirically assuming the part of the successful rival himself.

[This is the simplest explanation of an obscure and diversely interpreted passage.]

77. *faciam*, (fut. ind.) 'sacrifice': a technical word, the full expression being *sacra facere: vitula* is abl. instrum.

The sacrifice referred to is the *Ambarvalia*, a rustic Spring festival to Ceres, where the victim was led round the field, (whence the name, *amb- arv-*) amid songs and dances; and milk, honey, and wine were offered. See *Georg.* I. 338.

79. *longum* must surely go with *vale*, 'a long farewell': all absence is long to the lover, and there is no difficulty in the phrase.

Notice the Greek metrical usage, *valĕ inquit*, shortening the long vowel instead of eliding it before another.

80. *triste*, 'a sorrow', 'a bane': common use of neut. adj.—*varium et mutabile Femina*, ὀρθὸν ἀλήθεια, μεταβολὴ πάντων γλυκύ, &c.

82. *depulsis*, 'weaned': the full phrase is *a lacte depellere*, *Ecl.* VII. 15, or *ab ubere depellere*, *Georg.* III. 187.

arbutus, the beautiful 'strawberry tree' with its dark leaves and bright red berries, common in N. Italy.

[84—91. *D.* Muses, feed a cow for Polio. *M.* He too is a poet: Muses, feed a bull for him. *D.* May he who loves Polio be as happy. *M.* May he who loves Bavius love Maevius too.]

84. The dramatic illusion is interrupted by an abrupt transition from the imitation of Greek or Sicilian shepherd-songs to a sudden mention of Vergil's friend Polio and his rivals Bavius and Maevius.

Polio: C. Asinius Polio, friend and supporter of Julius Caesar, consul B.C. 40, won a triumph over the Illyrians, and established a free library

out of the spoils. He was a gifted man and a great patron of literature. Quintilian, Seneca and Tacitus speak of him as a great orator. Vergil (*Ecl.* VIII. 10) and Horace (*Sat.* I. 10, 42) praise his tragedies, and he also wrote a history of civil wars (60—30 B.C.), see next Eclogue.

Bavius and *Maevius:* two inferior poets or poetasters of Vergil's time, known from two contemptuous allusions, this, and the still coarser attack of Horace (*Epod.* X. 2), who writes a poem to wish shipwreck to the 'stinking' Maevius. Servius tells us simply that 'they were very bad poets and enemies of Horace and Vergil',—which we could infer for ourselves from these passages.

85. *Pierides*, Greek name for the Muses, from Pieria in Macedonia near Olympus, the fabled place of their birth.

87. *qui cornu petat* (*qui* consecutive with subj.), 'able already to butt', *petere* being used in its common sense of 'to attack'.

88. *veniat quo te quoque gaudet:* artificial compliment, 'may he come where he is rejoiced that thou too art come', i.e. 'may he be as happy and famous as he rejoices that thou art'.

89. i.e. may the luxuriant fertility of the golden age come back for him.

91. 'To yoke foxes' and 'to milk he-goats' are proverbial expressions for futile toil. The last occurs in Lucian τράγον ἀμέλγειν: the Greeks had a vast number of such proverbs for vain labour.

[92—end. *D.* Boys, shun the snake. *M.* Sheep, avoid the river. *D.* Take the goats from that water. *M.* Drive the sheep out of the sun. *D.* My bull, like its master, pines from love. *M.* My lambs are suffering from the evil eye. *D.* Say where the sky is three ells across. *M.* Say where flowers have kings' names on them. *Palaemon.* I can't decide between you.]

94. *non bene ripae creditur*, i.e. ''tis unwise to trust the bank', meaning 'don't go too near the edge'.

96. Notice *reice* [properly so spelt, not *reiice*], here, unusually, only two syllables.

98. *praeceperit*, 'forestalls', i.e. spoils, destroys, dries up beforehand.

100. *ervo*, 'vetch'.

101. He pretends to believe that his bull is lean from love, like himself!

102. *neque* seems to be used by a strange license for *ne—quidem*. 'Not even love (i.e. a worse, a stranger thing) is the cause of my lambs' (*his*) leanness'. Cic. quoted by Wag. and Con. (*Tusc.* I. 26) has a similar use, 'quo *nec* in deo quidquam maius intelligi potest'.

103. *fascinat* (Latin form of βασκαίνω, origin of English *fascinate*), is the term describing the superstition (universal at one time) of the evil eye.

105. The riddle—Where is the sky 3 ells wide?—is one of those to which the answer is unknown, though diverse bad guesses have been made. Perhaps it has no answer. [An old Grammarian says the answer was 'the grave of Caelius', a Mantuan.]

106. *inscripti nomina*, 'with the names inscribed': the Greek construction of the object-acc. after passive. Cf. δέλτος ἐγγεγραμμένη

συνθήματα. See note on I. 55. [The Hyacinth leaf was supposed to be marked with AI for Aias or Υ for Hyacinthus, both sons of kings.]

109. 'You both deserve the cow: you, and all who fear the sweets of love or suffer its pains': a pretty, but elaborate and obscure line, to describe the plagues of love: full of anxiety to the beloved, full of sorrow to the scorned.

111. *claudite...rivos:* the rills in those hot lands were led into the fields and stopped by sluices so as to husband the water and let it out on the land when required.

ECLOGUE IV.

The character of the fourth Eclogue is sufficiently expounded in the Introduction ('Execution of the poems', p. 12), to which the reader must be referred. It is a vision of the new golden age under Augustus: and it is connected with the birth just about this time of a child, whom Vergil pictures as recalling by his adventures and exploits the heroes of old (31—36), and rising to power like his father, and at last to the company of the gods (15—17). The buoyant tone of enthusiastic hope, making allowance for poetic, and perhaps playful, exaggeration, is not difficult to understand. After the corruption and incapacity of the later republic, and the ravages of the Pompeian war, the one hope seemed to be the firm establishment of a central rule under the Caesars. This hope had been rudely broken by Julius Caesar's murder in 44, but revived again, when Octavianus in the great battle of Philippi defeated (42) the party of Brutus. The interval had however been a good deal disturbed by rivalry between the party of Caesar and the malcontents who made common cause with the followers of Antony. There had been in 42 a rising of Antony's wife and brother (Fulvia and Lucius) in Latium, which was finally crushed at Perugia in 41. There was a remnant of the Senatorian malcontents under S. Pompeius in Sicily, still lingering after the defeat of their friends at Philippi. Antony returned in late autumn (41) to gather up these fragments, and fight it out with Octavianus. But the armies refused: they had had enough, and they forced their leaders to make overtures of peace, which was concluded at Brundusium (40 B.C.). This peace was confirmed by the marriage of Antony with Caesar's sister Octavia, Octavianus himself being married about the same time to Scribonia. The civil wars seemed over; the general cessation from hostilities restored the hopes of everybody: and the universal enthusiasm inspires the sanguine exultation of the 4th Eclogue.

The real difficulty however remains: *who is the child?*

Three solutions have been suggested:

(1) the child of Scribonia and Octavianus:
(2) the child of Antony and Octavia:
(3) the child of Polio.

(1) The child of Scribonia and Octavianus is in the last degree unlikely, as it was a girl, namely the afterwards infamous Julia. Vergil

would hardly have written this poem before the birth of the infant, when there would be an even chance of his glowing prophecy being thus made ridiculous. Moreover, 'incipe, parve puer, risu cognoscere matrem' (line 60), and the line which follows likewise, is plain proof that the child was born, and was a boy. And even supposing we assume the opposite, Vergil could not have allowed this prophecy, proved to be erroneous, to appear in all its absurdity three years later, when the Eclogues were published.

(2) The child of Antony and Octavia is equally out of the question. For first, Octavia's first child after her betrothal to Antony was the child of Marcellus: secondly, it was likewise a girl: and thirdly, Antony was Caesar's dangerous rival, and, tho' reconciled, would hardly receive such a compliment from the court favourite Vergil.

(3) We conclude therefore it must be the child of Polio, born in this year, and afterwards known as Asinius Gallus. The objections to this are: the phrase *te consule*, line 11, which seems strange as addressed to the father: and the strong expressions about the boy as of divine origin (49), destined to divine honours (15), and to the government of the world (17). The answer is: first, that the consulship was still a splendid position, and had not sunk to be the nominal honour it was later: and that at the beginning of the new era the birth of Polio's son should fall in the year when Polio was consul was a happy coincidence worthy of mention. Secondly the whole new generation is to share in the great renovation · and Polio's son is only the firstborn and the greatest. The 'government of the world' need not mean more than the consulship, which still controlled the whole empire: the boy is to be consul like his father. Lastly, as is more fully set forth in the introduction (p. 16), something must be allowed to poetry, and to friendship, and even to playfulness.

[1—47. Let me sing a higher strain, worthy of a Consul, Polio. A new age begins: the Age of Gold once more, and the birth of a boy ushers it in. He will be raised to divine company, and rule the world. The earth will offer its fruits spontaneously: evil things shall perish: there will be left a few traces of ill, which will lead to brave deeds and adventure—the glories of Jason and Troy repeated, when he is a man. Commerce will cease: wealth and beauty will come unsought: such is the will of Fate.]

1. *Sicelides* (Greek form) 'Sicilian' Muses, appealed to by Theocritus, Moschus, and the Greek pastoral poets generally.

3. *consule:* Polio, see Introduction to the Eclogue.

The general sense is 'let my rustic song be worthy of the consul'. His song is still rustic in the sense that he speaks of flowers, goats, trees, fields, ploughing &c.

4. *Cumaei.* The so-called Sibylline books were prophecies supposed to have been uttered by an inspired half-divine woman, called a Sibyl, who lived in a cave in the promontory of Cume or Cyme in Campania (*Aen.* III. 441).

The belief in such inspired women (of whom several are mentioned) was originally Greek. There are two different prophecies here put together.

(1) The prophecy of the several ages (golden, silver, brass, and

iron,—gradually getting worse), of which the last is now come. Vergil means the terrible age of the civil wars which is just at its close.

(2) The prophecy of the Great Year, which was astronomical: after many ages the heavenly bodies would all be in the same position as at first, and then things would begin again. This new good time is inaugurated by Augustus: the child to be born is to be a hero of it, and it is to begin with a new gold age.

6. *Virgo:* 'Justice' who fled from the earth when the golden age came to an end, and became a heavenly body under the name Astraea, *Georg.* II. 474. So Ovid *Met.* I. 149 says 'Last of the gods the maiden Astraea left the blood-stained earth'.

Saturnia. According to the Roman legend Saturnus reigned in Latium during the golden age (*Aen.* VII. 310—327), when all was peace and virtue.

10. *Lucina:* Diana as the goddess who assisted at birth, as Horace addresses her in *Carm. Saecul.* 15—16 '*sive tu Lucina probas vocari, Seu Genitalis*'.

tuus, 'thy brother'. Apollo is king, as the god presiding over the new golden age: perhaps especially as the guardian of Augustus.

11. *decus hoc aevi*, 'this great age': artificial phrase like *urbis opus*, Ηρακλέους βία, βασιλέως σέβας, &c. *inibit*, 'will enter', begin.

12. *magni menses*, 'the great months', are the periods of the new 'Great Year': see note on 4.

13. *sceleris nostri*, 'the wickedness of our age': he is thinking of the civil wars, assassinations, proscriptions, and horrors, to which they hoped that the new era would put an end.

14. *irrita*, 'being done away'. To say 'the traces of ill, being done away, shall relieve the world' is like the phrases *nubes retexit montem* &c. *Ecl.* II. 26.

15. 'He shall be admitted to the life of the gods': i.e. the child shall enjoy the new golden age of happiness. For the golden age see Ov. *Met.* I. 89.

17. See Introduction on Polio.

18. *nullo cultu:* the spontaneous production of the earth was one of the signs of the golden age: *omnia liberius nullo poscente ferebat, G.* I. 128.

19. *baccar:* generally taken for 'foxglove'. Notice the beautiful epithet *errantes*, 'the straying' ivy.

20. *colocasia*, 'Egyptian bean'.

21. *ipsae*, 'of themselves': another similar feature of the golden age.

24. *herba veneni*, 'the herb of poison': gen. of description, used in a great variety of shades of meaning: here it might be called gen. of *equivalence*, like *urbs Mycenae*, *mons Cimini*, *flumen Himellae*, or in English 'the Book of Job', 'the Play of Hamlet'.

25. *vulgo*, (the important word), 'everywhere', 'broadcast'.

amomum, III. 89.

28. There is a certain difficulty about the word *molli* used of the *ripe* corn (*flavescet*): but probably the poet is thinking of the full teeming ear as opposed to the wizened dry corn of a bad harvest.

30. *roscida mella*, 'the honeydew': referring to the superstition that the skies dropped sweet dew on the leaves, whence the bees plucked honey with no trouble.

The superstition is doubtless due to the common phenomenon of trees being covered in summer with a gummy sweet substance (called in English also 'honeydew'), which is really a secretion of aphides.

The acc. is a sort of quasi-cognate: something like agere *Cyclopa*, saltare *puellam*, vox *hominem* sonat, *Aen.* I. 328.

31. *fraudis*, in a general sense 'mischief', 'ill'.

32. *Thetis*, the sea goddess, daughter of Nereus, used by common poetic convention for 'the sea' (like Bacchus, Ceres, Mars, &c. for wine, corn, war, &c.).

32—3. The 'traces of ill' are apparently needful to make the interest and the adventure of life: voyages, cities, agriculture, and fighting; the Argonauts, the ancient wars, the Trojan expedition are all to come over again.

34. The *Argo*, the ship which bore the Greek heroes under Jason across the Archipelago to fetch the golden fleece from Colchis: *Tiphys* was the Boeotian steersman of the ship.

quae vehat, final subj.

37. 'when thy age is strengthened to manhood' is the sense: the phrase is slightly artificialised in V.'s later manner.

38. *vector*, 'the passenger', he who sails, 'vehitur'.

40. *rastros*, variant form for *rastra*.

42. *mentiri*, bold expressive word for false colours of dyed wool: 'to mock the diverse hues'.

44. *mutabit vellera luto:* the simplest construction is probably right, 'change his fleece *with* yellow...', i.e. assume the yellow dye. The conception of rams becoming naturally purple, scarlet, or yellow, is rather grotesque.

45. *sandyx*, 'scarlet', a dye derived from a mineral according to Pliny.

46. *talia saecla...currite:* some take *saecla* voc. 'Run on great ages' sang the Fates to their spindles: but *talia* is awkward, and so is the voc. with *fusis:* if the Fates spoke to their spindles why should *saecla* be voc.? Better (with Forb. Voss. L. K.) translate 'Run on through such great ages'; like *currere aequor, currere stadium.*

The phrase is imitated from Catullus, *Currite ducentes subtemina, currite fusi.*

[48—end. Enter on thy honours, thou child of Iuppiter! All the world awaits thee with joy. O may I be blest with life to tell of thy deeds—then Orpheus, Linus, nor Pan should out-sing me. Child, smile on thy mother, and let her smile on thee—else how canst thou be raised to heaven?]

49. *Iovis incrementum*, 'offshoot of Iuppiter': the rare word and bold and unusual rhythm emphasizing the stateliness and dignity of the idea.

50. *convexo pondere*, 'the weight of its dome': the world *totters* at the approach of the 'mighty scion of the gods', and the new great time.

51. *terrasque:* the *quē* imitated from Homer (e.g. Λάμπον τε Κλυτίον τε), and frequent in V. at the beginning of the line, usually before double consonants, *aestusquē pluviasque, lappaeque tribolique, Eurique Zephyrique, fontesque fluviosque,* &c.

52. *aspice ut laetantur,* see note on *Ecl.* v. 7.

53. Expression slightly entangled and elaborated: but sense clear enough.

55. *Orpheus,* mythical singer of Thrace, son of Oeagros, river god, a king of Thrace, and the Muse Calliope (called Calliopea 57).

56. *Linus,* the other ancient mythical singer, son of Apollo and a Muse. See fuller account VI. 67.

57. Note *Orphei,* Greek dat. form.

58. As *Pan* is the local god of Arcadia, the Arcadians would be favourable judges: so this boast is strong.

60. *risu,* 'with a smile'.

61. *tulerunt fastidia,* 'have brought weariness': the mother in her pregnancy has suffered much, and he must repay her with love.

Note poetic quantity *tulĕrunt:* so the poets have stetĕrunt, dedĕrunt.

63. So Horace speaks (*Od.* III. 3. 9) of Pollux, Hercules and Augustus reclining in heaven and drinking nectar. C. quotes Hom. *Od.* XI. 601, where Herakles 'enjoys feasts among the gods, and has Hebe to wife'.

ECLOGUE V.

[Two shepherds, Menalcas and Mopsus, meet, and after a little mutual praise for their powers in music and poetry, retire into a cave and sing of Daphnis. Mopsus sings the lament for his death, and Menalcas sings of his deification. They then part after mutual presents.

The poem is certainly early in work: it is a close Theocritean imitation in subject, following the Daphnis lament in Theocr. *Idyll.* I. The original part is the second song of deification. And, as in B.C. 42 was held the celebration of the sacred birthday of Julius Caesar (4 July) who received divine honours, it is highly probable that the poem belongs to that year, and had allegorical reference to Caesar. There is no direct evidence of such allegory, but it quite suits Vergil's practice elsewhere: and the expressions 'Daphnis marvels at the strange splendour of heaven's threshold...looks down on clouds and stars below him' (56—7)...'The rocks and trees reecho he is a god, a god!' (64)...And the mention of the 'altars of Phoebus' in connection with those of Daphnis (as the ludi Apollinares were celebrated on 6 July, Caesar's birthday on 4 July), all suggest the reference as likely.]

[1—19. *Men.* Two poets and singers such as we should sit down and sing. *Mop.* You decide whether under the tree or in the cave. *Men.* (sportively). Amyntas is your rival. *Mop.* Ay, and Phoebus' rival. *Men.* You begin: sing of love, the praise of Alcon, of strife with Codrus. *Mop.* I will sing my own song: then ask Amyntas

to beat it. *Men.* Amyntas is no more a match for you than the willow for the olive.]

1. *boni* goes with the infinitives, 'skilled to play, &c.' The construction of inf. with adj. is Greek, and common in Augustan poets: praestantior aere *ciere* viros (*A.* VI. 164), and Horace's audax *perpeti*, celerem *volvere*, &c.

3. *consedimus*, perf. 'Why did not we sit?': a (Greek) delicacy of speech for 'why don't we': something like *poteras*, I. 79. [Others read *considimus*, easier tense, but less well supported in MSS.]

corylis are 'hazels'.

4. *maior*, 'elder': often so used, e.g. Scipio Africanus *maior*.

7. *raris*, 'spreading', 'straggling': opposed to *densus*.

sparsit, indic. after *aspice ut*. In animated or colloquial expressions like *dic*, *quaeso*, *rogo*, *cedo*, *narra*, *en*, *aspice*, we often have the dependent question (or, as here, exclamation) treated as though it were the principal verb, and indicative. So Plautus: Dic ubi ea *est?*... Scin' quid mihi in mentem *venit?*...Cicero: Dic quaeso num te illa *tenent* (*Tusc. Disp.* I. 5).

labrusca, 'the wild vine'.

8. A half playful compliment: Amyntas being (15) a rival whom Menalcas despises, and Mopsus also (18).

10. *Phyllis* the loved girl, *Alcon* the friend, and *Codrus* the foe, are just shepherd names.

11. *iurgia Codri*, 'quarrels with Codrus', 'abuse of Codrus': gen. objective.

14. *modulans alterna notavi*, 'and marked the tune betwixt': i.e. as he wrote he stopped to play, then wrote, then played again, &c.

15. *iubeo ut*: poetical variation for prose construction with inf.

17. *Saliunca*, called 'the Celtic nard', a low fragrant shrub. The things compared resemble each other somewhat in both cases.

[20—44. Nymphs and all nature lamented Daphnis: the trees, rivers, cattle, even wild beasts: Daphnis yoked tigers, and led Bacchanals, and was the glory of all. Pales and Apollo leave the fields in sorrow: weeds and thorns grow up for flowers and corn. Shepherds, plant and water, and build a tomb, and write on it, 'Daphnis the fair is risen to the stars'.]

21. The rare rhythm of the overhanging *spondee*, which makes the line *slow*, is always used intentionally by Vergil: *ducunt*—*G.* III. 317 of the weary goats: *stipant*—*G.* IV. 164 of the labouring bees: *tollunt*—*G.* IV. 196 of the heavy stones: and here of sorrow.

23. *atque...atque:* unusual for *et...et*.

27. *Poenos*, 'African' lions (so called from Phoenician Carthage): a mere literary epithet, as lions were native to Africa.

28. 'The wild mountains and woods tell that the lions lamented',—by their echoes, he means: the cries of the beasts resound from the mountains.

29—31. i.e. Daphnis taught the shepherds the rites of Bacchus: whose worship came from the East (*Armenias*), whose car was drawn by tigers (29), whose company of worshippers (*thiasos*) carried the wand or thyrsus (*hastas*) twined with vine leaves (*foliis*).

31. *intexere hastas foliis:* Vergilian variation for the more natural *astis folia:* so *liquontur sanguine guttae, vina cadis onerare, spem fronte serenat,* &c.

35. *Pales,* rural deity of shepherds and flocks, whose festival Palilia) was kept 21st April, and was regarded as the natal day of the city. Ovid *Fast.* IV. 721 gives a long and lively account of it: the offerings, the peculiar purifications and celebrations, and the prayer addressed to her. She made the flocks and herds fertile in milk, wool, and young.

Apollo, as the god of shepherds, called νόμιος 'pastoral', Theocr. XV. 21. See also for both *Georgic.* III. 1—2.

36. The very earth mourns: you plant fine barley grains (*grandia*), and you get only weeds, darnel (*lolium*) and wild oats.

37. *infelix,* 'unfruitful', the opposite of *felix* which in its old use connected with stem φυ- and *fetus, fecundus, femina, fenus*) meant productive': so nulla *felix* arbor, Liv. V. 24: Fest. 92 *felices* arbores Cato dixit quae fructum ferunt. See *Georg.* I. 54.

38. Spondaic line; Greek rhythm with the Greek word *narcisso.*

39. *carduus,* 'thistle': *paliurus,* a prickly shrub, 'thorn'.

40. *spargite humum foliis* can only mean 'scatter leaves on the ground' in honour of the dead Daphnis: like *manibus date lilia plenis; purpureos spargam flores* (*Aen.* VI. 884—5) in honour of dead Marcellus. Con. translates it, 'sow the turf with flowers', quoting IX. 19: to which however refer.]

inducite fontibus umbras, i.e. plant trees near the streams, 'curtain the springs with shade' (L. L.).

41. *fieri,* inf. after *mandat:* see II. 43.

42. *carmen,* 'a verse', i.e. the epitaph which follows: *carmen* is strictly used of any formula: *lex horrendi carminis* Liv. I. 26. So here of an inscription, and *Aen.* III. 287.

[45—55. *Men.* Your song is sweet: you rival your teacher. I will now sing in my turn a song of my own, and raise Daphnis to the skies. *Mop.* Nothing could delight me more: Stimichon has told me how beautiful your song was.]

48. *magistrum,* i.e. Daphnis.

49. *alter ab illo,* 'next to him'. The Romans in such comparisons said '*from*': so often '*prope ab*': so *alius sapiente,* and the abl. after comparative arose in the same way.

50. *quocumque modo,* 'as best I can': modest.

53. *sit,* potential, 'could be'.

54. *dignus,* with inf.: Greek construction (see note on line 1): not in Cic.: excessively common in Augustan poets.

55. *Stimichon,* another shepherd: imaginary name.

[56—80. Daphnis is now looking down from heaven, and joy seizes all nature—the rustic gods, the beasts, the very hills and rocks say 'He is a god'. Be kind to us: here are your altars, and offerings I will bring in abundance, songs and dances, and your name shall be in honour for ever.]

56. *Olympi:* the Thracian mountain, in Homer the palace of the gods, and in all after poets used for 'heaven'.

59. *Pan*, the country god: *Dryades* (δρῦς a tree), the Greek wood-nymphs.

63. *intonsi*, 'the unshorn' mountains: fine epithet for wild wooded hills.

65. *felix*, by transferred sense, 'kind', 'propitious'. So *felix* hostia, *felix* omen, *felix* faustumque sit, and *sis felix*, regular prayer to gods: see *Aen*. I. 330.

66. *duas altaria*, i.e. 'two *arae* as *altaria* to Phoebus': apposition. The *ara* was for libations and ordinary offerings, *altare* for *victims*. (See Introduction on the meaning of this, p. 61.)

67. *bina*, 'two each year': the same as *duo* next line.

68. *crateras*, Greek form of Greek word, as often.

71. *Ariusia*, district on N. coast of the Greek island Chios, where a famous Chian wine was grown. (*nectar* and *vina* are of course in apposition.)

calathis, usu. 'basket', here perhaps jars or flasks cased in wicker, like the Florence oil flasks, or Tuscan country wine bottles generally.

72—3. *Damoetas*, *Aegon*, *Alphesiboeus*, Greek shepherd names from Theocritus. *Lyctius* is 'Cretan' from Lyctos a town close under Mt. Dicte in Crete.

73. *Satyros*, the Satyrs were the followers of Dionysos or Bacchus, a sort of half beast half god, pleasure-loving animals with human form, but having horns and a tail. They were identified with the Roman rustic similar divinities called Fauns.

75. In *lustrabimus agros* he suggests the Roman feast of Ambarvalia. See III. 77.

77. The ancient belief was that the tree-cricket fed on dew. 'The cricket whose meat and drink is the soft dew' (Hesiodic poem, *Shield of Ach*. 393). 'Does he feed on dewdrops like the cricket?' Theocr. IV. 16.

80. *damnabis votis*, 'you will make them pay their vows' by granting their prayers.

The abl. *votis* is the abl. of penalty, like Seneca's *omne genus humanum morte damnatum est* (*Ep*. 71. 15). It belongs to the class of abl. of *cost* or *price*.

[81—end. *Mop*. What thanks can I give you? Your song is sweeter than the song of the wind, the waves, the rills. *Men*. I will give you my reed-pipe, on which I have sung before. *Mop*. I will give you my crook, which the fair Antigenes asked for in vain.]

82—5. Notice the characteristic love of natural beauty in these delightful lines, whose very sound is subtly suggestive.

86—7. He quotes as his former songs the first lines of Ecl. 2 and 3. This suggests that these three were the three first written, and in the order 2, 3, 5. See Introduction on 'Dates of the Eclogues,' p. 9.

88. *pedum*, 'a foot-stick' i.e. a shepherd's 'crook': named from its use, for catching the stray sheep and goats by the leg.

89. *Antigenes*, another imaginary shepherd's name.

90. It was a well shaped stick, 'with even knots', and a bronze tip.

ECLOGUE VI.

The sixth Eclogue is addressed to Varus. The poet seems to have intended or tried to write (*cum canerem* 3) an epic poem on 'kings and battles', and the 'praises of Varus, and sad wars'. What wars Varus had conducted we know not: but anyhow Vergil gave up the task as beyond him. In this eclogue, which he calls pastoral (*agrestem*, 8), though the main interest is in Silenus' song, he tells how the shepherds found Silenus sleeping, and bound him for a jest in his own chaplets, and painted his face with mulberry. Silenus promises them a song to release him: and sings [here Vergil becomes Lucretian in style and matter] the tale of the creation of the world: then the stories of Pyrrha, Prometheus, Hylas, Pasiphae, Atalanta, the Phaethontiades.

Then he sings the divine honours paid by Phoebus and the Muses to the poet Gallus, his friend: and the stories of Scylla, Philomela, and other old tales.

[1—12. My first poems were rural: when I began to try epic, Apollo forbad me. So I will return to rustic themes, and leave your praises, Varus, to others to sing. Yet if these humbler strains find readers, the fame of Varus will be known to the country: the praise of Varus is dear to Phoebus.]

1. *Syracosio*, Theocritean; Greek form of adj. of Syracuse.

2. *Thalia*, one of the muses. The names of the Muses were used often at random: but here the name is appropriate, as Thalia was the rustic muse, and was represented with a *pedum* or crook.

3. To 'sing of kings and wars' is to write Epic. Note tense of *canerem*, 'when I strove to sing.'

Cynthius, Apollo, from Mt. Cynthus in Delos, where he and Artemis (Diana) were born of Leto.

aurem vellit, 'plucked my ear',—to remind him. So Milton, *Lycidas*

> ...And slits the thin spun life. 'But not the praise',
> Phoebus replied, and touched my trembling ear.

5. *deductum*, metaphor from spinning, 'drawn out' i.e. 'thin spun'. (Milton evidently in the passage quoted had this word too in his mind.) 'A shepherd's sheep should be fat, his song slender', is the sense.

6. *super tibi erunt*, 'you will have plenty', *super* used adverbially. For *Varus* see introduction to the Eclogue.

10. *myricae*, 'the tamarisks': the shrub he selects to stand for the woodland growth is characteristically taken from Theocritus, where μυρῖκαι abound.

12. Shewing that this song was headed *Varus*.

[13—30. Two Satyrs found Silenus asleep and bound him with flowers, a nymph painting his face. When he awoke he promised for his freedom to sing what they wanted].

13. *Chromis* and *Mnasyllos:* Greek names, probably of Satyrs.

14. *Silenus*, chief of the attendants of Bacchus, represented as a fat flushed bald jovial old man, fond of all enjoyment. Here he is asleep and the flower crown has slipped off.

15. *Iacchus* was strictly son of Demeter, and one of the powers worshipped at Eleusinian mysteries. But he is often identified, as here, with Bacchus. So VII. 61.

venas may be acc. of reference, but see *Ecl.* I. 55.

16. *procul tantum*, literally 'just so far' i.e. 'a little way off'.

17. *cantharus* (Greek word), the cup specially sacred to Dionysos, a large goblet with two tall curved handles.

attrita, suggests the weight of the cantharus and its frequent use.

19. *luserat*, poetic for ordinary *deludo*, 'had cheated', *spe* being abl. of separation: the thing *out of which* they were cheated.

ex is out of place, unusually. C. quotes Lucr. III. 10 *tuis ex, inclute, chartis*.

21. *iamque videnti*, 'his eyes now open'.

22. *moris*, 'mulberries'.

24. *potuisse videri*, 'to seem to have been able' to bind me: it is enough for you that it should be known you could do it: no need to do it really.

25. *cognoscite*, 'hear': he is going to give them the song.

27. *in numerum*, 'in measured beat', in time with the song. This is an idiomatic use of *in* with acc. So *in morem*, 'duly' *Aen.* V. 556, *in orbem*, 'in a circle' VIII. 673, *in spem*, *G.* III. 73, *in versum*, IV. 144.

videres, potential past, 'you might have seen'.

29. *Parnasus*, Apollo's mountain in Phokis, on the slopes of which was Delphi.

30. *Rhodope*, mountain range in Thrace: *Ismarus*, another mountain on south coast of Thrace, west of Hebrus: Thrace was the centre of the Orpheus legend, *Georg.* IV. 517.

Note the Greek form *Orphea* of accus. *-ea* making one long syllable.

[31—42. The passage which follows is the account of the origin of the world which was given by the Epicurean philosophers, and appears in Lucretius' great poem *De Rerum Natura*. The language and style also is a close imitation of Lucretius; though the philosophical account is compressed or even obscured.

The main points are the Great Void (*magnum inane*), and the atoms (*semina prima*), which composed by gradual separation the four elements (Earth, Water, Air, Fire (or aether): out of these grew the world (*orbis*): then followed the severance of earth and water, and the growth of forms. Then the sun is made (of the fire), and clouds (of the air), and vegetables and animals arise. Next, he tells of the early history of man, and the reign of Saturn and the tale of Prometheus. From this he drifts off to other mythological stories.]

31—32. *coacta fuissent*, 'had been driven together': it was by the meeting of atoms that the separation of substances and growth of matter began.

fuissent, like *concreverit*, *coeperit*, *stupeant* is indirect interrog. (or exclam.) after *uti*.

35. Most edd. take *durare* intrans., *solum* nom. But it is better to take *orbis* as the nom.: 'the world hardens its soil and shuts off Nereus in the sea, and assumes its several forms' is more natural than to say

'the *soil* hardens and' does all the rest. Further the balance of the line is better.

Nereus is the sea god: so this is only an artificial way of saying the sea is parted from the land.

37. In Lucr. (V. 471) the sun is formed (out of the aether) before the parting of earth and water. But V. is not extreme to mark the exact order.

terrae stupeant is a natural imaginative touch.

38. *altius:* because the clouds (formed of air) have risen, as earth and water have fallen. [Others put stop at *altius* and take it with *lucescere;* but this is decidedly awkward.]

39—40. The subjunctives with *cum* are due to the orat. obliq. It is the song of Silenus that is being reported.

41. *Pyrrhae.* Deucalion and his wife Pyrrha, when Zeus in anger destroyed the world by a flood, were alone saved in a ship for their piety. After the waters subsided, they asked the ancient oracle of Themis (at Delphi) how to repeople the earth. The oracle told them 'to cast back the bones of their mother'. They threw behind them the stones (of mother earth), and these became men and women.

Saturnus ruled in Latium during the golden age, see *G.* I. 127, *Aen.* VIII. 324, and above, *Ecl.* IV. 5.

42. *Prometheus,* the Titan stole fire from heaven for men, and was chained for the deed by Zeus to the rocks of Caucasus, where an eagle devoured his liver.

[43—63. He sings then of the death of Hylas, the love and misery of Pasiphae, the defeat of Atalanta, the transformation of the daughters of the Sun.]

43. *Hylas,* a boy beloved by Herakles, sailed in the Argo with the rest, and once when he was fetching water from a stream, the Nymphs loved him and drew him down so that he came back no more. Herakles went seeking him inconsolably.

nautae are the Argonauts.

44. Observe the metrical licenses (Greek): Hŷlā Hŷlă omne.

45. *Pasiphae,* wife of Minos king of Crete. Poseidon wroth with Minos caused Pasiphae to become enamoured of a bull which the god sent out of the sea, and to give birth to the monster Minotaur, half bull, half man (*Aen.* VI. 24). So he calls her 'happy, had cattle never been'.

46. *solatur,* 'he consoles her': fanciful poetic brevity for 'he sings how she was consoled'.

47. Here the 'reported speech' breaks off, and we have the words of the song itself as though Pasiphae were addressing herself in her shame and solitude.

48. *Proetides,* 'the daughters (Greek fem. form) of Proetus' king of Tiryns, who by wrath of Here (Iuno) were driven mad and fancied themselves cows: but even they, says the singer, did not go so far as to fall in love with a bull.

49—50. *tam turpes pecudum...concubitus,* 'the foul union with a bull'.

53—4. Notice the melody of these beautiful lines, helped by

the rare Greek rhythm *fultus hyacintho*: 'resting his snowy limbs on the soft hyacinth bed, chews the bright grass beneath a dark ilex'.

fultus: *u* long in arsis, i.e. by stress of the foot,—not uncommon license.

56. *Dictaeae*, because Dicte is a mountain in Crete, and the whole is a Cretan story.

60. *Gortynia*, 'Cretan', from Gortyna a town in Crete. She bids the nymphs guard the openings in the woods, lest the bull meet her: perhaps, enticed by grass or the Cretan cows, he may be near. All this passage shews an increasing command of the varieties of hexameter rhythm.

61. *puellam*: Atalanta, an Aetolian maid, very swift of foot, made her suitors race with her, under pledge that if defeated they should die; if victorious, the winner should wed her. She was at last beaten by Hippomenes, who enticed her to swerve in the race by throwing a golden apple, from the fabled garden of the Hesperides beyond the Pillars of Hercules (Gibraltar).

62. *Phaethontiadas* the daughters of the sun, sisters of Phaethon, who yoked the horses of the sun for their brother to drive. He drove the sun's car near to the earth, and Zeus killed him by a flash of lightning: the sisters who bewailed him were changed into alders (or, as V. elsewhere says, *poplars*) *Aen.* X. 190. Ovid's version says nothing of their yoking the car, but merely that they bewailed the dead body of their brother.

Many edd. say *Phaethontiadas* is used by extension of the ordinary usage of patronymics to mean *sisters* of *P.*: but as the sun himself is also called *Phaethon*, the ordinary meaning 'daughters' will do.

For *circumdat*, *erigit*, see note on *solatur*, 46.

[64—end. Then he sings of Gallus, led by a Muse as he wandered in Boeotia to their sacred mountains, where the poets arose before him, and Linus gave him the reed-flute of Hesiod, and bade him sing of Apollo's Grove at Grynium. Then he sings of Scylla daughter of Nisus, and how she assailed Ulysses' ships: of the feast and transformation of Tereus and Philomela—all that Phoebus once sang to Eurotas, when the valleys heard and told the stars—till evening came.]

64. *Permessus*, river of Boeotia rising in the Muses' sacred mountain Helicon, and flowing into lake Copais.

Gallus, Vergil's friend C. Cornelius Gallus, who came from Gaul and settled at Rome, at the age of 20, about 46 B.C. He was a poet and orator and soldier; and after Julius Caesar's death espoused the cause of Octavianus. In 42 he was appointed commissioner (with Polio and Varus) to divide the lands near Cremona and Mantua among the soldiers—and helped Vergil to recover his farm. In 31 he commanded a detachment at Actium, and when Octavianus returned to Italy, Gallus was sent to pursue Antony. He completely succeeded in breaking the Egyptian power, and was made first prefect of Egypt. Here after some years he became arrogant and gave offence to Augustus, who deposed him; and he killed himself B.C. 26.

He was a friend of all the eminent men of the time, Vergil, Polio,

Varus, Ovid. Vergil here treats him to a rather extravagant compliment, making him honoured by the Muses on Helicon.

65. *Aonia* was the name given to the district of Boeotia where Helicon was. *sororum* are the Muses, who dwelt there.

67. *Linus*, a beautiful youth, son of Apollo and a Muse, who died young and was lamented by dirges, as a singer himself. There was a special Boeotian worship of him, and he had a grotto on Helicon.

The laments for Linus, like those for Daphnis and Adonis, are perhaps symbolical laments for the withering of spring beauty under the summer heats. See Introduction.

70. *Ascraeo seni:* Hesiod, born at Ascra in Boeotia near Helicon. The reference is to *Theog.* 22 sqq. where the poet says that the Muses taught him song as he was keeping sheep on Helicon, and gave him a bough of bay, and bade him sing of gods and specially of them, the Muses.

71. This is told usually of Orpheus.

72. *his*, 'on these' reeds.

Servius tells us that the Greek poet Euphorion (220 B.C.) had sung the story of Apollo's grove and sanctuary at Grynium (old place on coast of Mysia in Asia Minor) which had been founded there by Grynus. These two seers Mopsus and Calchas contended for the prize of divination: and Calchas being defeated died. This the poet Gallus had translated.

73. i.e. that the fame of it may be increased.

74. *Scyllam* is governed by *ut narraverit.* 'Why should I tell how of Scylla [he sang]?'

Scylla, daughter of Nisus king of Megara, when her father was besieged by the Cretans, fell in love with Minos their king, plucked out the golden hair of life from her father's head, and so the city fell to Minos. The latter then drowned the impious daughter: or she drowned herself, according to another version. See *G.* I. 404. Vergil, like other poets, blends this story with that of *Scylla* daughter of Phorkys, who became a sea monster, girt with barking dogs, and devoured many of the sailors of Odysseus when they passed through the straits (Messina) where she was.

75. 'Her fair loins girt with barking monsters': for construction of acc. see I. 54.

76. *Dulichias*, from Dulichium, an island near Ithaca, subject to Ulysses.

78. Ovid's story is as follows: Tereus wedded to Procne loved also her sister Philomela, did her violence, and cut out her tongue to ensure silence. Philomela embroidered the story of her wrongs and sent the tapestry to Procne. Between them they revenged the injury by slaying Tereus' son Itys and serving him up at a feast. When he discovered it, he tried to slay them, but all three were changed into birds, Philomela a nightingale, Procne a swallow, Tereus a hoopoe.

83. *Eurotas*, the river of Sparta, where lived Hyacinthus, the beautiful youth beloved by Apollo.

85. *referri:* a variety, instead of putting it active as would be natural.

86. *invito:* the idea is that Heaven itself was loth that the day should end, and so there should be no more of such sweet song.

ECLOGUE VII.

This is one of the Theocritean imitations, and apparently has no reference to contemporary events,—to friends, to praise or blame of other poets, nor to any personal or public matter,—like many of the other eclogues. In both style and matter therefore it belongs to the early period.

Meliboeus the shepherd relates a story of a singing match between Corydon and Thyrsis, in which the judge Daphnis gave the palm to Corydon.

[1—20. Daphnis sat under an ilex, Corydon and Thyrsis met there. I chanced to come seeking a goat: Daphnis called me. I left my charge to hear the match.]

1. *arguta.* The verb *arguo* (from arg—'bright', *argentum*, *argilla*, ἀργός, &c.) means 'to make clear': the part. *argutus* means properly 'clear' 'bright': hence 'loud', 'shrill', 'keen', 'quick', a favourite word of Vergil, used of sounds, *movement*, and even *smells*.

Here it means 'rustling': the word suggesting not so much the *loudness* as the *high-pitched* sound, so to speak: the *shivering hissing* sound of stiff leaves with the wind blowing through them.

4. *Arcades* (Greek form), from Arcadia, in Peloponnese, the typical shepherd country, the home of the Pan-worship.

The scene of this Eclogue is fancy-land: we have Sicilian shepherd life, and Sicilian summer and trees, Arcadian singers, and the Lombard river Mincio, all together.

5. This line is best taken without stop, 'ready to sing and answer in rivalry (*pares*).' Otherwise the antithesis is between *pares* and *parati*, which is too much of a stiff conceit, 'equal in song, and ready to reply'.

7. *vir*, 'the lord': a playful touch. In *deerraverat* deer- is one syllable; a similar contraction in deest, deinde, deerunt.

11. *potum*, supine, 'to drink': really of course old acc. of verbal substantive.

12. The river, the grassy bank, the soft reeds, the oak tree, the swarming bees—are a refreshing touch of real description of home scenery amid the literary reminiscences. Vergil's father is traditionally reported to have kept bees: and as the fourth *Georgic*, and similes in the *Aeneid* shew, Vergil always took great interest in them.

14. *quid facerem?* past delib., 'what was I to do?'

Alcippe and *Phyllis*, shepherd girls: 'I had no girl to help me' like other shepherds.

16. *Corydon cum Thyrside* is a natural sort of apposition, common to all languages.

18—19. 'With song and reply they began the strife: song and reply 'twas the Muses' pleasure to recall'.

meminisse: a reference to the Greek tradition of the Muses as *daughters of Memory*.

[21—28. *Cor.* Nymphs of Helicon, grant me to rival Codrus the sweet poet: or I will hang up my pipe. *Thyrs.* Shepherds, crown me,

that Codrus may envy. Or if he tries to harm me with praise, bind my brow with foxglove as a charm.]

21. *Libethrus*, a cave and spring on Helicon.

23. Note *it* of *facit* long before a vowel: the stress of the foot and the pause help it.

24. The useless pipe was to be hung up on the tree: a common and natural idea, to hang up (often to some god) what was no longer to be used. K. well illustrates with the boy's boss, the girl's doll, the beauty's mirror, the sailor his seaman's clothes—all of which we find mentioned as offered up thus. Also the boy's long hair, when he grew up, was offered to a god.

27. 'To praise beyond what was right' (*placitum*, i.e. *dis*) was a certain way of moving the displeasure and envy of the powers against the man so praised: 'to bind the brow with foxglove' is a charm evidently against this danger.

[29—36. *Cor.* Micon offers this boar's head to Diana: and vows a marble statue if his luck be lasting. *Th.* We offer bowl and cakes yearly to Priapus: if our flocks are fertile, for marble statue he shall have one of gold.]

29—30. Corydon assumes the part of a hunter Micon, who offers spoils of his successful hunting to Diana (goddess of hunting, born in Delos, hence *Delia*). The verb 'offers' is omitted, as regularly in votive inscriptions; so *Aen.* III. 288, *Aeneas haec de Danais victoribus arma.*

31. *hoc*, 'this luck' in hunting.

32. *stare* is regularly used of a god or man whose statue is set up.

cothurno (Greek word), buskin or high boot, which Diana the huntress wore.

33. *sinum*, 'bowl'.

Priapus the god of fertility, worshipped especially as protector of gardens: apparently he had milk and cakes offered him.

36. 'if the lambing fills the flock': artificial way of saying 'if the lambs are plentiful'.

[37—44. *Cor.* Galatea, sweeter and fairer than anything, come to me at sunset. *Thyr.* May I be bitterer and more worthless than anything, if I do not pine for my love.]

37. *Nerine*, Greek form, as usual, for 'daughter of *Nereus*', the usual form being *Nereis*.

Galatea, the sea nymph, beloved of Acis the Sicilian shepherd, whom the giant Polyphemus for jealousy slew. The story is referred to more than once by Theocritus, and here Vergil, who plays with these pastoral names as he pleases, makes Corydon the lover.

38. *alba:* we have 'pale ivy' III. 39.

40. *venito:* this form as usual with fut. *repetent.*

41. 'Sardinian herbs': proverbial for bitterness: it was supposed to be a species of ranunculus or crowsfoot with a poisonous and bitter juice.

42. *rusco*, 'broom'. *proiecta* 'cast up', and left to lie.

43. The day is long, because he wants to meet his love.

44. *si quis pudor*, 'if you have any shame': a half playful touch: he speaks to the steers as if they were consciously keeping him waiting.

[45—60. *Cor.* Shade and springs and grass, how sweet in summer!

Thyr. Hearth and torch and home, how sweet in winter! *Cor.* There are chesnuts and fruit: but if Alexis be not there all would be desert. *Thyr.* All is parched, but if she comes, all will bloom again.]

45. In this beautiful line 'softer than sleep' is a literal translation of Theocritus, tho' he applies it to a fleece.

47. *solstitium*, properly 'midsummer' (when the sun stands still, i.e. gets no higher at noon), often used for the 'heat' of summer.

49. *pingues*, 'rich', often used of pitch, turpentine, gum, and other oozy juices.

52. *numerum*, 'the multitude' of a flock.

53. Now he imagines the autumn fruit season.

Note the double hiatus and Greek rhythm.

56. 'even' the rivers: the drying of the rivers being the last and worst of the drought.

58. *Liber* is an old Latin deity, protector of the vine: afterwards identified with Bacchus the Greek god of the vine.

The line is an ornate way of saying 'the vine leaves shrivel'.

60. A reference to the old idea of the Sky (here Iuppiter) descending in rain on his bride the earth, and making her fruitful: a memory perhaps of Lucr. I. 250...'imbres ubi eos pater aether In gremium matris terrai praecipitavit'. The simile is worked out *Georgic* II. 325.

imbri: old form of abl. Lucr. has a great many—*colli orbi parti navi igni mucroni* &c., both from stems in —*i* and —*e*.

[61—end. *Cor.* The gods have each their loved trees: but none shall beat the hazel loved of Phyllis. *Thyr.* The trees have each their home which they adorn: but Lycidas is fairer. *M.* Thyrsis is vanquished.]

61. *Hercules*, son of Jove and Alcmena, often called *Alcides* from Alcaeus, father of Alcmena's husband Amphitryon. The tale is that he wreathed himself with poplar when he visited the world below.

Iaccho, VI. 15.

70. 'From that time Corydon is Corydon with us': a more artificial way of expressing it than that of Theocritus, whom V. is imitating, 'From that time with the shepherds Daphnis was first' (VIII. 92).

ECLOGUE VIII.

The eighth Eclogue is mainly an imitation of two of Theocritus' Idylls. The subject is the songs of two shepherds: Damon singing of the despair and intended death of a scorned and jealous lover, and Alphesiboeus of the charms used by a deserted maiden to bring back her faithless Daphnis. They are both dramatic: that is, the singer uses the first person, as though he were the rejected lover or the betrayed girl.

The Eclogue is addressed to Polio, as he was returning triumphant from his campaign against the Illyrian tribe Parthini; and is perhaps (see above, Introduction, p. 12) originally the last piece of the collection.

[1—5. We will tell of the pastoral songs of Damon and Alphesiboeus which held spellbound cattle, lynxes, streams.]

2. Just as (I. 39) the springs and trees regret Tityrus' absence, so

by a similar exaggeration here the cattle, wild animals and streams are spellbound by the shepherds' songs.

4. *requierunt flumina cursus.* The acc. *cursus* is best taken after *requierunt*, used transitively here. So Servius takes it, quoting a line from Calvus (orator and poet, 12 years older than Vergil): *sol meminit requiescere cursus.* So *Ciris* 283, *requiescunt flumina cursus.* Prop. II. 22, *geminas requieverat Arctos.*

[6—13. Dedication. Whether thou art passing Timavus or coasting Illyricum—when shall I sing thy deeds? or praise thy poems? With thee I began, and I will end. Take these songs, written at thy bidding.]

6. *Timavus* was a little river above Trieste, at the head of the Adriatic, issuing where there are caverns in the rocky coast, *Aen.* I. 244.

superas, 'art passing'.

The poet means wherever you are on your return (from the campaign against the Parthini, a tribe of Illyricum near Dyrrhachium, whom Polio defeated B. C. 39), whether coasting near Trieste or further south.

10. The *cothurnus* or 'buskin' was the shoe worn in tragedies, and is often used as the emblem of tragedy. So Horace says of Polio (*Od.* II. i. 10) that when he has finished his history he will 'return to his high calling with the Attic buskin'. See *Ecl.* III. 84.

11. *desinet*, 'it shall end', i.e. my song. Polio will always be his patron and his theme.

13. *victrices laurus* point to the date, when Polio had just won his victory over the Parthini but not yet returned.

The *ivy* (VII. 25) was the pastoral poet's wreath.

[14—36. Damon began. 'Rise Lucifer, while I a deserted lover make my last song, and plaint to the gods. Maenalus ever hears the shepherd-songs. Mopsus weds my love Nysa: then let horses and griffins unite, hounds and does associate. Eve approaches: Mopsus, play the bridegroom. You are a worthy mate, Nysa; you also despise my shaggy locks, and impiously break your vows!]

15. *cum* refers simply relatively to *noctis umbra:* the 'when' required in English after 'scarce had departed' is omitted in the Latin, as often is the case.

16. *olivae*, 'olive staff': the olive *tree* is not *teres* at all, but very rough.

18. *coniugis*, 'my love'.

19. He has 'not profited by the gods' witness' because Nysa his love has broken her oaths which he (or she) called the gods to witness.

21. The refrain is imitated from Theocr. I. 66.

Maenalios, 'Arcadian' (see VII. 3), from Maenalus a mountain of Arcadia.

24. *Pana:* Greek acc.

26. *Mopsus* is the rival, of course another shepherd: such an unequal match he compares to the most unnatural unions.

27. *gryphes* (Greek word) 'griffins', fabulous animal with four legs, wings and claws, spoken of by Herodotus.

28. *ad pocula*, 'to drink'.

30—31. The 'torches' were the regular accompaniment of the marriage procession and feast: and the 'nuts' it was usual for the bridegroom to fling: *da nuces pueris* recurs in Catullus' bridal song (LXI. 128).

31. *deserit Hesperus Oetam*, 'the evening star is leaving Oeta', i.e. is rising over Oeta (mountain in Thessaly), and so the night is advancing.

tibi is ethic dat.

33. *digno:* here he becomes bitter. The coquette had scorned his shaggy and rustic appearance.

36. i.e. she had braved the gods by breaking her oath, as though they were regardless of crime.

[37—62. I loved you when we were boy and girl—Now I know what love is, hard and cruel: he taught the mother to slay her children: now let all go awry, fierce become timid, barren trees fruitful, the mean vie with the great—I will end my sorrows by a leap into the sea.]

38—41. These four lovely lines, praised by Voltaire and Macaulay (see Introd. p. 18), are suggested by Theocritus (XI. 25): 'I loved you, dear, when first you came with my mother to gather hyacinths from the mountain, and I shewed you the way': but it is noticeable that the tender and pathetic touch *parvam*, and *iam fragiles poteram* &c. is Vergil's addition.

42. *ut vidi, ut perii*, from Theocr. ὡς ἴδον ὡς ἐμάνην, which again is from Homeric expressions, ὡς ἥψατο γούνων ὣς ἔχετ' (*Iliad* I. 512), ὡς ἴδεν ὥς μιν ἔρως...ἀμφεκάλυψεν. The Greek expressions probably are simply 'As I saw, so I loved', vivid way of saying 'to see was to love'. Vergil probably mistakes the ὡς, and means 'how I saw! how I loved!' [Others less well take the first *ut* 'when', the last two 'how'.]

malus error, 'cruel folly'.

45. *Tmaros*, mountain in Epirus. *Rhodope*, VI. 30. *Garamantes*, an African tribe south of the great Syrtes. The idea is, 'Love is born in the wildest country, or among the remotest savages.' So Dido (*Aen.* IV. 366) *duris genuit te cautibus horrens Caucasus...*

48. *matrem* is Medea, who, after saving Iason and going off with him as his bride, when he turned faithless and loved another, and proposed to put Medea away, revenged herself by slaying his and her children.

49—51. Note the artificial prettiness with which he harps on the idea.

53—58. These wishes are closely imitated from Theocritus I. 132, see Appendix. The idea of both is simple enough: if I am to suffer such undeserved misery, let everything else be turned upside down.

53. *ultro*, lit. 'further': favourite word of Vergil, of any act *beyond* what might be expected: e.g. *ultro* compellat, affatur, increpat, of being *the first to speak: ultro* occurro, venio, peto, of coming *uncalled: ultro* offerre, dare, of offering *unasked.* Here we may translate 'even': the wolves not only don't devour, they *even* flee.

55. 'let the tamarisk sweat amber-ooze from its bark'. The amber was supposed to be a hard gum from alder or poplar (it is really fossil turpentine). So Ov. *Met.* II. 364 of the sisters of Phaethon turned trees says, 'They wept, and the drops harden in the sun to amber'. See note on IV. 30.

electra, a cognate or internal acc. see *Ecl.* IV. 30.

57. i.e. let him become Orpheus on land, and Arion in the sea. *Arion* the singer, friend of Periander of Corinth, sailing from Sicily home with treasure, learned that the sailors meant to murder him for his wealth. He asked leave to play a last tune. The dolphins gathered round the boat to hear, and when he leapt into the sea, one took him on its back and bore him safe to Taenarus.

59. This is one of Vergil's blunders. Theocritus said (I. 134) πάντα δ' ἔναλλα γένοιτο, 'let everything be upside down'. Vergil evidently read it as though it were ἐνάλια. He means 'let the whole earth become mid sea': the climax of the upturning of things.

61. *hoc munus*, his life which he offers up for love of her.

[63—85. *Alphesiboeus* replies with the witch song: bring water and herbs, charms will fetch Daphnis here. Charms can do anything, draw the moon, change men, kill snakes. I wind three threads of three colours and draw the image three times round. Amaryllis, plait the three colours. As the clay hardens and wax melts in fire, so may he.]

64. *non omnia possumus omnes*, 'we cannot all do all things': a proverb naturally applied when a man asks help, as here. The *Pierides* or Muses are asked to aid him in singing the incantation song of the girl.

65. The maiden stands by the altar and speaks to Amaryllis her comrade and helper.

66. *adoleo*, 'to burn': a curious word. Properly 'to increase', so 'to honour' gods by offerings, next 'to offer', and even as here 'to burn': e.g. 'honour' *penates flammis Aen.* I. 704: 'offer' *iussos honores* III. 547: 'to light', *ad. altaria taedis* VII. 71.

verbenas (our 'vervain') seems to be used in a wider sense for 'herbs' for magic.

mascula, the best and finest frankincense was called 'male'.

67. *sacris*, subst., 'rites'.

68. *carmina*, in special sense of 'incantations', magic songs, charms.

70. Ovid of the witch Mycale says (*Met.* XII. 263) 'she had often drawn down the horned moon with song'.

71. Circe in the *Odyssey* charmed wild beasts tame, and changed the comrades of Ulysses to swine.

Note form *Ulixi* from *Ulixes*. So *Achilli*, *G.* III. 91.

72. So the witch Medea in Ovid (*Met.* VII. 203) says: 'I break the viper's jaws with charm and chant'.

74. *terna*, prob. simply 'three', as line 78 and often in poetry.

77. Probably spurious: as without it the songs are of equal length.

81. The clay and the wax are perhaps two images, as such charms were common in magic. But in the Theocr. which V. imitates, the witch throws in a lump of wax (II. 28).

82. Note *eodem* two syllables (*synizesis*): so *Aen.* x. 487 *una eademque via.*

83. *fragilis*, 'crackling', a rare meaning: so Lucr. VI. 112, *frag. sonitus.* Prop. 4, 7, 12 *frag. manus.*

84. *in Daphnide*, 'on Daphnis': whether literally on the image, or figuratively.

[85—end. May Daphnis be consumed by love like that of the heifer for the steer. These relics he left me; I bury them; they will bring him. These charms are potent to change a man to a wolf, to raise ghosts, to charm crops off the field. Throw ashes behind you, Amaryllis—So the fire shoots up. A good omen! he comes.]

89. *perdita*, 'love-lorn'.

decedere nocti, 'retire before the night' i.e. go home at night fall.

94. *debent Daphnim*, lit. 'owe me Daphnis' i.e. must bring him, are bound to bring him.

96—7. Colchis, on the extreme east of the country known as Pontus (lying along S. and E. side of the Euxine), was the home of the princess Medea, famous for her powers in magic. The potent herbs and poisons are therefore said to be 'culled in Pontus'. Moeris is clearly a skilled magician.

97. *plurima*, predicative, 'in plenty'

98. To turn into a wolf, to summon ghosts, and to bewitch crops from one field to another, were included, according to old beliefs, in the powers of magicians. (Lycaon's story from Ovid *Met.* I. which some refer to, was different: he was changed to a wolf as a punishment for impiety.) There was a law of the XII Tables against bewitching crops away (*excantare fruges*).

102. *rivo fluenti*, dat. 'into the stream': common poetic use of the recipient dat. where in prose we should have *ad* or *in* with accus. So *proiecit fluvio, Orco demittere, truncumque reliquit harenae*, &c. It is perhaps due to the personifying instinct of poetry.

103. The throwing ashes over your head without looking back is like many other charms. The idea is that the ashes are to be carried off, and the supernatural powers are to work unwatched. So in offerings to the Furies, Sophocles, *O. C.* 490, the rule is 'depart and look not behind'. When Deucalion made anew the human race he threw stones over his head and looked not behind. So Odysseus cast the magic scarf which had saved him from the sea 'behind him into the sea, and looked not back' (*Odyss.* v. 349).

108. *Hylax* (Greek word, 'Barker') is of course the dog.

nescio quid certe est, 'certainly there is something'.

109. *quĭ ămant:* Greek license of shortening (instead of eliding) a long vowel before another. So Vergil elsewhere has *tĕ ămice.*

110. *parcite:* poetic diction for 'cease'; just as it is often used with inf. in poetry.

ECLOGUE IX.

The ninth Eclogue concerns the same subject as the first, the confiscation of Vergil's farm near Mantua for the soldiers of Antony and Octavianus. The circumstances are fully explained in the Introduction (p. 5).

The Eclogue is Theocritean, and dramatic in character. Moeris a farm servant of Menalcas (who is here in the background, but represents the poet himself as before) is carrying kids to town for the new owner, when he is stopped by a neighbour. To him he pours out his complaints. Lycidas the neighbour says he understood Menalcas had saved the farm by his songs. 'It was so said' replies Moeris, 'but what are songs among soldiers?' They then fall to talking about Menalcas, and quote fragments of his songs. Moeris gives a song to Varus, to Galatea, to Daphnis, then apologises for his lost voice. At last they resolve to wait for Menalcas himself.

[1—16. *Lyc.* Whither away Moeris? *Moer.* It has come to this, a stranger turns us out of our land. I am taking these kids to him. *Lyc.* I had heard the whole estate—from hills to river—had been saved by Menalcas' poetry. *Moer.* It was so said: but poetry is not of much power among rude soldiers: nay, had not omens warned me to desist from the strife, neither master nor man would have escaped.]

1. *pedes:* the verb 'carry you' is easily understood, especially with *ducit* following.

2. *pervenimus...ut*, lit. 'we have come [to such a point] that': i.e. 'it has come to this, that we see &c.'; 'we have lived to see'. *vivi* heightens the wrong: it is bad enough for land to pass to a stranger by death.

6. *quod nec vertat bene*, 'plague upon him', lit. 'may it not prosper!'

nec, generally explained as an archaism: it was anciently used as a simple negative=*non: nec-opinus*, *nec obediens* (Cic.), *nec recte dicere* [=*maledicere*], Plaut. It also occurs in the XII Tables with the verb *to be*.

mittimus, 'we are taking': he as the farm slave is driving the goats to the town (Mantua) where the soldier (owner or claimant) lives.

7—10. This precise and interesting description looks as if it was the real picture of Vergil's farm: if so, it must have been some little way from Mantua northward. But the exact position of Andes is not known.

10. Menalcas as before is obviously meant for the poet. Doubtless what recommended the youthful poet to Varus, Gallus, and Polio was in the first instance his talent already recognized.

13. *Chaoniae*, 'of Dodona', ancient Greek sanctuary in *Chaonia* part of Epirus.

14. *incidere*, 'to cut short', obviously by retiring from the combat. The soldier has the farm allotted to him: the owner at first resists, expecting to prevail by aid of his friends, but the brute force of the soldier is too strong for him, and he gives way before personal danger.

15. The raven on the left confirmed a man in the course he was thinking of adopting: a sinistra cornix *facit ratum* is Cicero's phrase (*Div.* I. 39), and the ravens on the left *consuadent* in Plautus (*Asin.* II. i. 12). So Moeris must have determined to give way before he heard his raven.

16. *viveret*, 'would be alive' *now*: the imperfect regularly used of conditional clauses referring to present time, because being settled they are treated as past. So in this case we often use the past form, 'I should not now have been alive'. See 19.

[17—29. *Lyc.* Was Menalcas in such danger? alas! who would there be to sing if we had lost him—like that song of his I overheard you sing, about Tityrus and the goats? *Moer.* Ay, or the song he made for Varus, about Mantua.]

17. i.e. 'can any one be guilty of that?'

19. *caneret*, i.e. 'who would there be to sing?'

These lines refer to the fifth *Eclogue*, where (v. 20) the Nymphs bewail Daphnis and (v. 40) the shepherds are bidden 'scatter leaves on the ground and curtain the springs with shade'. (In *Ecl.* 5 the songs are both sung by Mopsus: but in this pastoral life they sing freely each other's songs: and Vergil himself is the poet meant in either case.)

21. *sublegi*, 'to gather up secretly', and used by Plautus (*Mil.* IV. ii. 98) with *sermonem* for 'to overhear': so here.

23. *dum redeo: dum* 'until' sometimes used with pres. ind. '*ego hic dum exis, te opperiar*, Pl. *Most.* 683: *delibera hoc dum redeo* Ter *Ad.* II. i. 42: *tu hic nos dum eximus opperibere*, Ter. *Haut.* 833.

A somewhat similar use of the present is found with *antequam*: antequam de accusatione *dico*, de accusatorum spe pauca dicam (Cic. *Deiot.* 2).

24. *inter agendum*, 'while driving'.

26. For Varus see Introduction to *Ecl.* 6. The poet is clearly hoping for help from Varus to save the Mantuan property from the confiscations.

28. *vae...nimium vicina Cremonae* because Cremona's lands were first seized, then, as they proved insufficient, Mantua's (or some of them) were added.

29. *cycni:* V. again speaks of the swans of the Mincio, 'snow-white swans fed by the grassy stream', *Georg.* II. 199.

[30—55. *Lyc.* By all you hold desirable, sing. I too have songs, but I am not among the better poets—only a goose among swans. *Moer.* I try to recall the song—'Hither Galatea, all the flowers and trees invite you'. *Lyc.* What of that other song? *Moer.* 'Daphnis why look up? see the star of Caesar!' Alas how memory fails! when a boy I could sing all day! my voice is going. But Menalcas will sing it all to you.]

30. *sic* &c. A common formula for entreaty was to couple thus a good wish with the prayer: '*So* may your bees and cows prosper, *sing me* the song'. Similarly X. 4, *Sic tibi*...Doris amara...non intermisceat undas, *Incipe.* Hor. *Od.* I. iii. 1, *Sic te* Diva potens Cypri...regat,... navis...*reddas* incolumem, precor.

Cyrneas, 'Corsican', Κύρνος being the Greek name for the island.

Corsican honey was bad, and yews were bad for bees (*Georg.* II. 257): so the poet naturally calls yew trees 'Corsican', to suggest the badness of the honey which will result.

33. *Pierides*, above, VIII. 64.

35. *Varius*, a poet coupled with Vergil by Horace who speaks of them as 'Earth's purest spirits, best beloved by me' (*Sat.* I. v. 40): and says of Varius that 'he wrote epics with more spirit than any one' (*ib.* I. x. 44). He edited the *Aeneid* (with Tucca) by Augustus' orders after Vergil's death.

C. Helvius Cinna, a poet and friend of Catullus, who was murdered B.C. 44 by the angry mob in mistake for Cinna, the friend of the conspirators. He occurs in Shakespeare's Julius Caesar as 'Cinna a poet'.

36. 'but to cackle, a very goose, among melodious swans': a satirical reference to a certain poet Anser, a friend of Antony the triumvir mentioned by Ovid (*Tr.* II. 435) as one of a long list of love-poets, and by Propertius (3, 32, 84) who says 'the swan is not silenced by the unlearned song of the goose'.

37. *id ago*, 'that is what I am trying'.

38. *si valeam*, 'if perchance I might', 'in hopes I might'.

40. *purpureum*, 'bright': used by poets of swans, light, eyes, love, and even snow.

43. *feriant sine*, 'let them strike': construction like *velim venias, hortantur petamus, oro permittas*, &c. where the subj. is jussive and made to depend on the principal verb. Even in prose it is not uncommon (though the const. with *ut* is commoner): but in poetry it is almost universal.

44. *quid, quae*, i.e. 'what of those which...?'

45. *numeros memini, si verba tenerem*, 'I remember the tune, if only I knew the words': an elliptical conditional sentence, of a kind common in all languages: the full expression would be, 'I remember the tune, *and I should know it all*, or *and I could have sung it*, if I only had not forgotten the words'.

tenerem, 'if I now knew' [*not* 'if I could get the words' as C.]: i.e. it is a *present* conditional, not a *future one*.

47. *Dionaei.* Dione in Homer (*Il.* V. 370) is the mother of Aphrodite or Venus, who is called *Dionaea*, *Aen.* III. 19: Venus being the mother of Aeneas and so the ancestress of the Iulii, Caesar (Iulius) is called *Dionaeus*. [The name is originally a fem. form of Di- or Zeus, and etymologically is the same as *Iuno*.]

astrum. During the festival of Venus, celebrated by Octavius after the murder of Iulius Caesar, there appeared a brilliant comet, visible for seven days. This was hailed by Octavius and the people as 'the star of Iulius', a sign he was now a god: and a statue was put up (in Venus' temple) to the new god, with a golden star on its head. This constantly appears on gems and coins of the time, and is referred to by the poets: *Iulium sidus*, Hor. *Od.* I. xii. 46: Ov. *Met.* XV. 847 tells the whole tale in a fanciful way.

48—49. *gauderent* and *duceret* are final subj. after *quo*: 'a star to make the crops glad with grain' &c.

duceret expresses the gradual process of 'drawing' or contracting, the colour, 'and the grape take a deeper hue...'

50. *poma*, 'fruit' of all kinds, apples, cherries, nuts, figs, dates, and here pears.

51. *fert*, 'carries away'.

52. *cantando condere soles*: bold and striking expression for 'sing the long day thro' till sunset'. It is literally 'I buried the long days with song'. The expression is Lucretian, *vivendo condere saecla* (III. 1090), and Horace imitates it (*Od.* IV. v. 29).

condere: present, according to the idiom of *memini* when it is a personal memory of something done or witnessed by oneself.

53. *oblita*: passive: so we find passive use (side by side with regular deponent use) of *comitatus*, *expertus*, *confessus*, *effatus*, *imitatus*, *mentitus*, *emensus*, *remensus*, *exorsus*, *partitus*, *veneratus*, &c.

54. *lupi* &c. If the wolf saw you before you saw the wolf, the belief was that you were struck dumb. So at the drinking party in Theocr. (XIV. 22) when the girl would not mention the name of her toast they say to her 'won't you speak? a wolf has seen you!'

55. *satis saepe* goes together, 'often enough'.

[56—end. *Lyc.* Excuses increase my desire. All is still now—we are half way, let us stop and sing: or if you fear rain, let us sing as we go. *Moeris.* Wait till Menalcas comes back.]

56. *causando*, 'by your excuses'.

in longum ducis, 'you put off': it is a case of hope deferred.

57. *aequor* is Theocritean imitation (see Appendix), 'the sea': Vergil mixes the Lombard and the Sicilian, the real and the 'literary', scenery again and again. *tibi* ethic dat.

58. 'the breath of the breezy murmur': a pretty artificial inversion for the murmuring breeze, the *sound* being personified instead of the *force*.

59. *hinc adeo*, 'just here' is half way: the Latin idiom is to say *hence* for *here*, looking at what remains to do.

adeo regularly emphasises demonstratives, pronouns, numbers, &c. *Tuque adeo*, *illum adeo*, *tres adeo*, &c.

60. *Bianor.* Servius says that Vergil means Oenus the founder of Mantua: but there is no need of this allegorical interpretation: Vergil is simply imitating Theoc. who speaks of 'the tomb of Brasilas' as a land mark.

61. For the need of 'stripping' the leaves see *Georg.* II. 400.

62. *tamen*, 'still', in spite of the delay.

65. *fasce*, 'burden', the kids he was carrying, lines 6 and 62.

66. *puer et.* Vergil uses a great many short syllables long (in the stress of the foot), mostly in imitation of older poets, who wrote when the syllables *were* long: e.g. he makes *amor*, *pavor*, *clamor*, *genitor*, *labor*, *soror* &c. long. But also we have *illegitimate* lengthenings like *ebur*, *puer*, *super*.

67. *ipse*, Menalcas.

ECLOGUE X.

The date and the literary character of this poem have been sufficiently discussed above, Introduction, pages 7, 8, 14.

The poem is a pastoral exaggeration or idealisation, having for its subject a love-romance of Cornelius Gallus, the poet and soldier, friend of Vergil, of whom an account is given above, note on VI. 64. The girl whom he loved was according to Servius a certain slave Cytheris, who had been set free by her master Volumnius: and Gallus had written elegies to her under the name of Lycoris.

Vergil supposes Gallus, under the usual disguise of the conventional pastoral, as a shepherd friend; he is dying on the mountains of Arcadia for love of Lycoris. The poet, also a shepherd, while his goats browse, breaks out into song over his friend's fate. He calls on the Nymphs: he describes the mountains and trees and animals, and Menalcas the poet, coming to sympathise: even Apollo, Silvanus and Pan come too. Gallus replies to them, that he would fain have remained a shepherd with them: but a mad desire has made him a soldier, and the girl he loved has left him for another, and gone to the Alps. He will sing pastorals: he will carve his love's name on the tree: he will hunt with the Nymphs—all in vain, it will not cure his love! The poet ends with an address to the Muses, and takes his farewell, for the evening is come.

On the unreality of all this we have spoken above, Introd. p. 14.

The soldier Gallus peeps through the thin shepherd disguise even in the poem itself. But the faults of this kind of poetry are partly due to the conventional limits within which Vergil was working, and partly to his youth. In spite of all, the poem is full of a strange and fascinating beauty: and through the artificiality we feel a poetic genius, a deep love of nature, and the strong and imaginative affection which Vergil felt for his friend.

It is needless to remark that, from such a fancy picture as this, it is impossible to infer any historical facts about Gallus and his unhappy love. It is indeed possible that Gallus was engaged at this time on service in Italy, and that Cytheris had gone to Gaul, as 44—7 seems to indicate. But it is to the last degree unlikely that the active and gifted soldier would be seriously perturbed by the caprices of a Greek dancing girl: and the fact (if we assume it on Servius' authority to be a fact), that he had written four books of elegies on her, does not make it less unlikely. That the poet should use an exaggerated and possibly even largely invented romance, connected with the name of his most intimate friend, as the vehicle for some beautiful and sincerely felt love-poetry and nature-descriptions, will not surprise anyone familiar with the history of literature.

[1—8. Arethusa, grant me this last song, for Gallus. So may'st thou pass beneath the sea untouched by the bitter water. Let me sing to the words of Gallus while my goats feed.]

1. *Arethusa*, a sea nymph, loved by the river-god Alpheus (at

Olympia in Elis), fled from his pursuit. She changed into a stream and flowed under the sea, emerging again as a spring in Ortygia, a little island in the harbour of Syracuse. She naturally belongs to the powers invoked by Sicilian poetry.

2. For *Gallus* and *Lycoris* see Introduction to the Eclogue, above.

4. *sic tibi...incipe.* See IX. 30.

Sicanos. Vergil identifies *Sicani* or *Siculi* and uses both names indifferently for 'Sicilian'. According to Thuc. VI. 2, they were two different races of immigrants who came into the island at different times, the *Sicani* first, from Spain, the *Siculi* afterwards from Italy.

5. *Doris* is the wife of Nereus, the seagod, and here stands for the seawater personified: cf. the similar use of Thetis, Bacchus, Ceres.

6. *sollicitos*, 'troublous'.

7. *simae*, Greek word σιμός, 'flat-nosed'.

8. *respondent*, 'reecho'.

[9—30. Where were ye, Nymphs, when Gallus lay dying? Not by Parnasus, nor Pindus, nor Aganippe. Trees bewailed him, and mountains: the sheep, the herdsmen: Apollo, Silvanus, Pan, all bid him cheer, and forget his love.]

9. This passage is imitated from Theocritus I. 66, 69.

10. *peribat*, indic. as *cum* is purely relative: this is the common usage when the *cum*-clause comes second.

indigno, used here and *Ecl.* VIII. 18: he seems to call the love 'unworthy' in both cases because it is wasted.

11. *Pindus*, great range of mountains between Thessaly and Epirus.

12. *Aganippe*, fount of Helicon, called 'Aonian' (*Aonie* Greek form of fem. adj. for Aonia) because that was the name of the district where Helicon lay; and it was all sacred to the Muses.

The Greek rhythm and hiatus go naturally with the Greek words. Vergil has artificialised here the passage he imitates. In Theocritus the singer asks the Nymphs where they were when Daphnis lay a dying. 'Were ye on Pindus or the vale of Peneios? for not by the river Anapus were ye, nor Aitna's steep, nor Acis' holy spring': which is intelligible as Daphnis is supposed to be dying in Sicily. But Vergil uses the names without any such justification.

15. *Maenalus* and *Lycaeus*, mountains of Arcadia.

16. *paenitet*, used in rather a strained sense. 'They do not scorn us, neither do thou scorn them...'.

18. *Adonis*, the ideal beautiful shepherd, the beloved of Aphrodite.

19. *upilio* [*ovi-pal-*, the last element prob. connected with pol-, col-, in *αἰ-πολ-ος*, *βου-κολ-ος*, col-ere, and Pales, the rustic goddess] 'the shepherd' an old, perhaps local, word.

20. 'Wet from the winter acorns' is interpreted by Wagn. (whom most edd. follow) somewhat prosaically as meaning that he comes from *steeping* acorns for fodder: but one fails to see how this would make him wet, and it is a poorer sense of *hiberna*.

It is much more likely to mean he comes wet from the winter oakwoods where he has been *gathering* acorns. The acorn-season with its late storms might be called winter.

23. 'Through snows and fierce camp-life has followed another lover': a little further on he speaks of her as seeing 'the Alps and frosts of the Rhine,'—which suggests Switzerland. The poet means she has gone off with some soldier to Gaul: and Servius tells us it was M. Antonius, who however as far we can trace was never in Gaul.

24. *Silvanus*, the Roman god of the forests. The 'woodland honours' on his brow are the chaplet: the fennel and lilies probably he carries in his hand, as (*G.* I. 20) he carries a young cypress tree.

25. *ferulas*, 'fennel': as the shoots were used for sticks, it often means simply a rod ('ferule').

27. *ebulum*, 'the dwarf elder'.

minium, 'vermilion', a mineral dark-red dye. They used to paint the statues of the rustic gods red.

30. *cytisus*, the shrubby clover, said by Columella (Spanish farmer, first century A.D., author of a comprehensive treatise on agriculture) to be most useful on a farm, as being good for all animals, goats, cattle, sheep, fowls, and birds.

[31—51. He replied: Yet you will sing of me: how happily then should I rest: would I had been one of you living a happy country life, with fair comrades and sweet scenes about me! Mad desire makes me a soldier, and my love has left me! Thou wilt see the Alps and the Rhine: may the frost not hurt thee! I will turn pastoral poet!]

31. *tamen*, 'in spite of all': the pathetic use, effective just because it leaves so much to be supplied, 'though I die of a mad love', 'though I reject your consolations', or something of the kind.

So: si quis mihi parvulus aula Luderet Aeneas qui te *tamen* ore referret, i.e. 'though I am deceived and abandoned', *Aen.* IV. 329: castra inimica petunt multis *tamen* ante futuri exitio, i.e. 'though going to their death' *Aen.* IX. 315.

34. *olim* (locative of *olle* old form of *ille*), properly 'at that time': hence can be used as here of future time, 'hereafter', 'one day', as well as in its ordinary sense of *past* time.

38. *furor*, i.e. 'love'.

39. A reminiscence of II. 18.

40. *iaceret*, 'would be lying': he is wishing, as the tense shews, for what is now impossible.

All the comm. notice the difficulty of willows and vines being mentioned together. The easiest solution is to put a comma at *salices*, and then it means 'among the willows, or beneath the vine', like the English 'over hill, over dale'.

43. *ipso tecum consumerer aevo*, 'with thee I should have wasted away by time alone (*ipso*)', i.e. 'lived, and died a natural painless death'.

44. He cannot mean that his mad love for Lycoris has kept him in Italy, for he goes on 'You are parted far from me' &c. Therefore we must take *amor* to mean 'mad desire of war', with *Martis*.

46. *tantum*, 'so dreadful a thing'.

50. *Chalcidico versu* refers to Euphorion, of Chalcis in Euboea, Greek poet and scholar, some of whose poems Gallus had translated. Vergil here therefore makes a graceful and complimentary allusion, when he makes him say 'I will take the poems I have written in

Euboean verse and turn them into Theocritean idylls': though the process would have been difficult.

51. The Sicilian shepherd is of course Theocritus.

[52—end. I will live a country life: and love, and hunt with Nymphs, —but all is vain: Nymphs, and song, and woods, I will have none of you! Tho' I go to the cold north or hot south, I shall not escape love!

Thus much I sang for Gallus, whom I love more daily! now let us arise and go: the evening falls.]

52. *certum est*, 'I have resolved': his mood varies, and he speaks here as if suddenly determined to try the rustic life.

spelaea: Greek word *σπήλαια*, 'caves'.

53. *pati*, 'to endure', used seldom so, without acc.

The 'loves' he cut on the tree would be Lycoris' name, or (like v. 13) a verse carved on the bark.

57. *Parthenios:* another word for 'Arcadian', Parthenios being a mountain in that region.

59. The *Parthian* archers were famous, and the *Cretan* arrows: *Cydonia* being a town of Crete in the N.W. coast.

These epithets are therefore here merely 'literary': see note on *Ecl.* I. 54.

60. Here there is a sudden and dramatic change: he sees it is all no use and returns to a sad despair.

61. *deus ille*, 'love'.

62. *Hamadryades* like *Dryades* were (Greek) tree-nymphs, one of the numerous kinds of woodland deities.

63. *concedite*, 'away!'

65. *Hebrus* and *Sithonius*, Thracian names, the first a river, *Sithona* a town: Thrace being the typical (to a Greek) frosty northern region.

67. *moriens aret*, 'is parched to death'.

68. *versemus*, 'drive to and fro', describes the toil, under a tropical sun.

Cancri, the Crab, the fourth sign of the Zodiac, originally corresponding to the part of the heavens where the sun is in June: so put for the hot season, and as here for the *South* generally: so Ov. *Met.* IV. 625 *Ter gelidas Arctos, ter Cancri bracchia vidit.*

69. *Amor: Ecl.* I. 38.

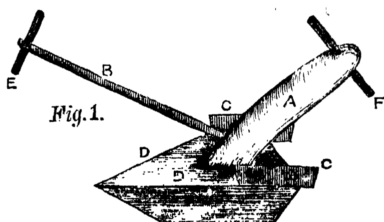
70. *divae*, i.e. 'nymphs'.

72. *facietis maxima*, 'heighten its worth': the *haec* are the verses.

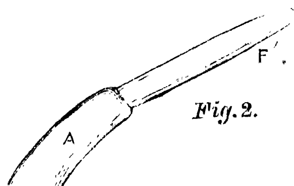
73. *in horas*, 'as the hours go on', 'from hour to hour': so *in dies, in annum, in spatia.*

75. *gravis...umbra:* a common superstition; Lucret. VI. 784 says 'the shade of many trees brings on headache': and Pliny (XVII. 89) ascribes this property to *walnut* and *juniper.*

The Plough: to illustrate Georg. I. 170—175.

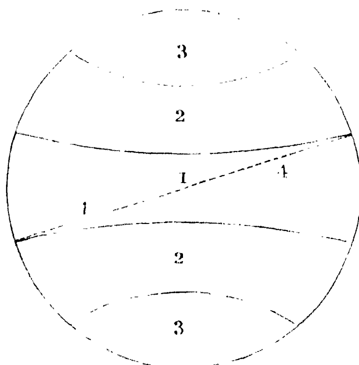


A	buris	CC	aures	E	iugum
B	temo	DD	dentalia	F	stiva



A buris F′ stiva in another position

The Five Zones: to illustrate Georg. I. 233–239.



1. The torrid zone (*torrida*)
2. The temperate zones
3. The polar zones (*extremae*)
4. The zodiac (*via secta*)

THE GEORGICS.

[1—42. Prelude. Subject of Georgics: Tilling land, breeding cattle, keeping bees. Invocation of Gods—Sun and Moon, Bacchus, Ceres, Fauns, Nymphs, Neptune, Pan, Silvanus—and Augustus.]

1. *laetas*, 'rich', a picturesque rustic word adopted by V. So *sata laeta*, *pascua laeta*, *gramine laeto*, &c.

The subjunctives *faciat*, *conveniat*, *sit* are indirect questions depending on *canere*.

sidere: the stars, the common poetic sign of the seasons and weather, are with peculiar fitness so regarded in the Rustic Poem.

2. *Maecenas*, C. Cilnius Maecenas, Roman *eques* of great wealth and good Tuscan family, favourite and minister of Augustus, and patron and friend of the most distinguished poets of Rome. Vergil, Horace, Propertius, and Varius were all members of his circle. Horace (*Sat.* I. 9) gives a charming description of the ease, good sense, kindliness and simplicity which characterised M.'s relations to the men of letters whom he befriended.

'Training the vine to the elm' was the ordinary method of culture.

3. 'How to tend cattle, what care is needed for keeping herds, what skill for the thrifty bees'.

qui cultus habendo pecori, dat. of *object* or *work contemplated*, like decemviri *legibus* scribendis: a natural variation for the simpler and vaguer construction with the genitive which we have in *cura boum*.

4. Notice hiatus, *pecori* | *apibus*.

5. *hinc canere incipiam*, 'now shall I essay to sing'; *hinc* frequently so used in the *beginning* of writings.

6. *lumina*, the sun and moon. [Some make 5—9 all one sentence and identify sun and moon with Liber and Ceres, which is hardly likely.]

Observe the melodious and imaginative expression 'lead along the heavens the gliding year', suggesting the grand and noiseless movement of the seasons.

caelo, poetic use of local abl. (movement along): so *portantur pelago*, *A.* I. 364: *recto flumine ducam*, *A.* VIII. 57, &c.

7. *Liber*, old Latin deity, protecting the vine: afterwards identified with the Greek Bacchus, as *Ceres* with Demeter goddess of corn.

8. *Chaoniam glandem*, 'the Chaonian acorn' from Chaonia, district of Epirus, N. of Greece. The epithet is suggestive and picturesque, for here were the oak-groves of Dodona, the most ancient sanctuary and oracle of Greece. See below 149, II. 16.

Notice *arista*, abl. of thing *received* in exchange; one of the commoner constructions of *muto*.

9. 'The draughts of Achelous', poetic for 'water' with another picturesque historic suggestion: Achelous being the famous river in Aetolia, W. of Greece; and the name being used by Greek poets from old times for 'water'.

10. *praesentia*, used by Vergil specially of Gods, almost='powerful': cf. *Aen.* XII. 152 si quid *praesentius* audes, *G.* II. 127 *praesentius* auxilium, &c.

Fauni, rustic gods belonging to the old Latin worship: originally a single Faunus, son of Picus, son of Saturn (and so V. himself VII. 48): afterwards numerous, and identified with the Greek Satyrs.

11. *Dryades*, nymphs of the wood, Greek name.

13. The Greek story of the sea-god Poseidon (with whom the Romans identified their Neptunus) related that he struck the earth with his trident and produced the horse. He was worshipped as Poseidon ἵππιος. See note on 18.

equom, the spelling preferred in Augustan age, when *uu* was avoided. So *acervom*, 158.

14. *cultor nemorum*, Aristaeus, son of Apollo and the water-nymph Cyrene, a protector of pastures, worshipped in Ceos, one of the Cyclades. He is mentioned *G.* IV. 317 as a keeper of bees.

Cea, more commonly Ceos.

16. *Lycaeus* and *Maenalus* were mountains of Arcadia. *Pan*, the Greek Arcadian rustic god.

18. *Tegeaee*, 'of Tegea', town in Arcadia.

oleae. The Athenians celebrated Pallas as inventor of the olive. The chorus in Sophocles (*O. C.* 693) celebrate as the three great gifts to Athens, the olive of Athena, the horse and the ship of Poseidon.

19. *puer*, Triptolemus son of Celeus of Eleusis, favourite of Demeter and inventor of the plough: he was commissioned by the goddess to teach men agriculture.

20. *Silvanus*, the Latin forest-god. It was an old artistic representation of him that depicted him with a young tree.

Notice *ab radice* boldly used for 'torn from its root', *ferens* being practically in a kind of pregnant sense.

22. *non ullo semine*, 'unsown', abl. of description.

23. *satis*, 'upon the crops', common poetic use of recipient dat. where in prose *in* or *ad* with acc. is more natural. So *proiecit fluvio*, *Orco demittere*, &c. It is perhaps due to the personifying instinct of poetry.

24. General sense: Thou too Augustus, hereafter to be a god—whether god of earth, or god of sea, or to find thy place in the skies!

tuque adeo, simply 'and thou, too', though, as it comes at the close of a series of invocations, *adeo* in Latin (as 'too' in English) suggests a climax, 'thou too *more than all*'.

25. Caesar is of course Augustus.

27. 'And the great world shall welcome thee to foster her increase and rule her seasons'.

28. Notice *accipiat* for the more strict *accepturus sit:* the present being due to vividness (the prophetic vision of what is to be rising before him): and the transition from *sint habitura* (fut.) to *accipiat* (pres.) being bridged by *velis*. The same is true of the four subj. which follow.

materna, as the myrtle was sacred to Venus, mother of Aeneas, from whose son Iulus the Iulii boasted their descent. The world is pictured, by a rather bold figure, as crowning the statues of the deified Augustus.

29. *venias*, picturesque poetic for 'become': it suggests the new power drawing nigh. Somewhat similar is its use, gratior et pulcro *veniens* in corpore virtus, *A.* V. 344.

30. *Thule*, the northernmost island known: afterwards variously identified, as frequently happened with the vague and fabulous rumours of remote places.

31. *Tethys*, wife of the god Oceanus, will offer Aug. all her realm as dowry, that he may wed one of her daughters, an Oceanic nymph: an imaginative and rather highflown way of realising the new divinity of Aug.

32. *tardis*, 'the lagging months' (R.): suggesting the slow stately march of time. [Others less well of summer, as Scorpion and Virgin are summer signs: but *tardi* in this sense would be both obscure and ineffective.]

33. *Erigone* is a Greek name for the Virgin (sign of Zodiac): and 'the Claws (χηλαί, Greek for 'claws') that follow' are the Scorpion. The notion is that the signs are to draw apart to admit the new sign Augustus, who is even to have 'more than his due share' of heaven (35).

36. *Tartara*, the lowest part of Hades. The poet imagines Augustus choosing his realm as a god in Earth, Sea, or Heaven; but entreats him not to choose Hades, though the poets of Greece extol Elysium, and Proserpina (whom Dis or Pluto, god of Hades, carried off from her mother Demeter) is content to be queen below.

37. *veniat*, jussive, 'let there arise'.

39. *sequi matrem*, i.e. to return to the upper regions where Demeter sought her long ago.

41. The rustics are compared to lost wanderers who need a guide.

42. *ingredere*, 'enter' on the task, i. e. give me thy divine guidance while I shew the rustics their way.

[43—70. Rules about ploughing. Begin early: and first learn what the soil will naturally produce. Good soils plough in early spring: light soils in autumn.]

43. *canis:* they are still 'white' with snow.

45. The plough is 'deep sunk'; the ox is to 'groan': the share is to be 'worn': all describing the effort of ploughing in a deep soil.

47. *seges*, 'the land'. *demum* used as an enclitic to emphasize demonstratives: Sall. *C.* XX. 4 *ea demum* firma amicitia est: *Aen.* I. 629 *hac demum* voluit consistere terra. So *nunc demum, tum demum*.

48. The good land gives most return if it 'feels twice the sun and

twice the cold', i.e. if it is four times ploughed, twice in hot weather, twice in cold.

49. *ruperunt horrea:* the crops 'burst the garner' with plenty. *ruperunt* is the 'gnomic' perfect, used of *custom.* So *G.* II. 496 illum non purpura regum *flexit:* 498 neque ille aut *doluit* miserans inopem aut *invidit* habenti. So again II. 24, 444.

50. *priusquam scindimus.* Notice the idiomatic present of an *impending* action. So Cic. *Deiot.* 2 antequam de accusatione *dico*, de accusatorum spe pauca dicam: Liv. II. 40 priusquam amplexum *accipio*, sine sciam...

aequor, poet. word for 'plain' (*aequum*, 'level': hence usually of the sea).

52. *cultus*, 'the tillage', *habitus*, 'the nature'. *patrios*, 'wonted', is used in two slightly different senses: with *cultus* it describes the custom of the place: with *habitus* the nature of the soil.

54. *segetes*, here 'corn'. *felicius*, 'more richly'. [*felix* originally meant 'fruitful': connected with stem φυ- and fe-tus, fe-nus, fe-cundus, fe-mina. So nulla *felix* arbor Liv. V. 24: Fest. 92 *Felices* arbores Cato dixit quae fructum ferunt.]

56. *Tmolus*, a high mountain in Lydia, S. of Sardis. *croceos odores*, a natural poetic inversion for 'fragrant saffron'.

57. *mittit*, indic. though the form of the sentence is indirect quest. 'Seest thou not how'. This is very common in colloquial language where the principal verb is light, or half parenthetic: Pl. *Bac.* 203 Dic ubi ea nunc *est* obsecro: Cic. *Tusc.* I. 5 dic quaeso num te illa *terrent:* Pl. *Most.* 149 Cor dolet, cum scio, ut nunc *sum* atque ut *fui*.

molles, 'unwarlike': the Romans despised all Orientals.

Sabaei, the Arabs of Saba (Sheba) in Arabia Felix.

58. *Chalybes*, a tribe in the district called *Pontus*, E. of river Halys, S.E. of Euxine, famous as early workers of iron, hence *nudi*.

virosa castorea, 'rank castor' (R.), a fetid oily substance extracted from the glands of the beaver (*castor*), supposed to be a recipe for spasms.

59. *Eliadum...equarum*, 'the glories of Olympian mares', poetic inversion for 'mares that win prizes at Olympia', the great five-year festival of Greece, near the Alpheus in Elis.

Epiros, N.W. of Greece, famous for its breed of horses. So *G.* III. 121, the horse *patriam Epirum refert*.

60. *continuo...quo tempore*, 'from the first...when', i.e. 'ever since'.

62. *Deucalion*, the Greek Noah, the only survivor (with his wife) of the destructive flood. At a loss how to restore mankind, they asked the goddess Themis, who bade them cover their head and throw the bones of their mother behind them. They interpreted this to mean *stones* (the bones of mother earth), and acted on this idea: from the stones came men and women.

63. *durum*, 'hard', like the stones, in endurance.

64. The stress is on *pingue*, 'if the land's soil be rich' plough it early.

65. *glaebasque iacentes* &c., 'and let the sods lie for dusty summer to bake with her ripe sun's heat'. *iacentes* is put to the front, for

exposure is the important thing. The meaning is that the midsummer sun must bake the soil till the clods crumble: *pulverulenta* is by common poetic artifice transferred to *aestas*. [Some take *maturis*, 'ripening': but the natural sense 'ripe' of the *full-grown* heat is far more picturesque.]

67. *sub*, 'just before'.

68. *Arcturus* ('Αρκτ-οῦρος, 'the bear-watcher'), the bright single star in a line with the pole and the tail of the Bear, whose morning rising was on 8th September.

suspendere, vivid word for 'lifting' the light soil in a ridge.

69—70. *illic*, 'there', where soil is rich, *hic* where it is light.

laetis and *sterilem* are both emphatic: 'lest weeds choke the crop's richness...or scant moisture leave the soil barren'.

[71—99. Of fallows: rotation of crops: manuring: burning stubble: harrowing and cross-ploughing.]

71—83. The general sense of these lines is a little obscure, but is probably as follows:—

Let your land produce and lie fallow by turns (71—2): or else rotate the crops, and let corn alternate with beans, vetch, or lupin (73—6). Flax, oats, and poppy are not so good, for they exhaust the ground; yet even these can be easily grown by rotation, *if you manure well* (77—81). Thus rotation (as well as fallowing) is a rest to your land: and you have the crop into the bargain (82—3).

71. *alternis*, 'by turns'.

idem, 'likewise': lit. of course it agrees with the person 'you'.

tonsas cessare novales: 'you will allow' says V. 'your reaped fallows to rest', the phrase being characteristically and suggestively strained, for the field was not a *fallow* strictly till it had ceased to grow crops.

72. *segnem* is predicative, 'the soil to strengthen with sloth and repose'. *situs* is strictly 'being let alone', *sinere*, and so is very expressive here.

73. *mutato sidere*, because the lighter crops would be sown at a different time of year.

74. 'The pulse rich with quivering pods' is an ornate expression for the bean.

75. *vicia*, 'the vetch', called *tenuis* because its stalk is so slender.

tristis, 'bitter'.

76. *silvamque sonantem*, 'the rustling forest': a pretty playful phrase for the rich tangled growth of the lupin. V. uses it again 152 of the calthrops and burrs.

77. *enim*, elliptic use: [don't have flax &c.,] *for*...So *Aen.* XI. 91 hastam alii galeamque ferunt, *nam cetera* Turnus victor habet '[not the rest] for the rest Turnus has'.

urit, 'parches', 'blasts': so II. 56.

78. *Lethaeo*, from Lethe (λήθη) 'the water of forgetfulness', a river in Hades where the souls destined to live again in other bodies drank oblivion of their former life, *Aen.* VI. 705. So it is naturally applied to the *sleepy* and *soothing* poppy.

79. *alternis*, 'by change' of crops.

arida, as they would be after the 'parching' crop.

80. *pudeat*, because the work is dirty.

Notice the rare rhythm with two dissyllables at the end.

83. Lit. 'Nor meanwhile is there no thanks from the unploughed earth', i.e. 'the soil is not left unploughed and bringing no return' as it would be on the fallow system.

84. The mention of manure leads him to another means of improving soil which is poor: *steriles* must mean 'barren' (not as C. 'reaped').

89. *caeca spiramenta*, 'hidden pores', *caecus* often used for 'unseen' as well as its proper meaning 'blind'. So *caeca freta*, *caeca spicula*, *caeca vada*, *saxa*, *vestigia*, *murmura*, &c.

90. *veniat*, final, with *qua*.

92. *tenues*, lit. '*thin*', i.e. 'penetrating': it gets in at the smallest hole.

93. Notice the zeugma in *adurat:* the verb suits the last two nominatives, the *sun* and the *frost*, both of which can 'sear' the crops; but another verb 'harm' must be supplied to suit the first nom. the *rain:* 'lest the searching rain harm, or the fierce power of the scorching sun, or piercing cold of the North wind sear them'.

Boreas, the Greek name for N. wind.

penetrabile, 'piercing'. The termination *-bilis* implies *fitness*, *tendency*, &c. to the action of the verbal stem, and is not in itself either active or passive. Thus we have *resonabilis*, 'resounding', *lacrimabilis*, 'lamenting', *terribilis*, 'alarming', all active, as well as the common passives *flebilis*, *mobilis*, *revocabilis*, &c.

94. *rastrum*, [rado 'I scrape',] 'rake', or 'harrow'.

95. *crates* are 'osier wattles', provided with points of wood or iron for further breaking up after the rakes.

97. 'The ridges which he upheaves by ploughing the plain, again breaks thro' &c.': a very precise description of cross-ploughing.

99. *frequens*, 'unceasingly': adj. for adv. as so often in poetry.

[100—117. Dry winters and wet summers are best. The seed sown, there must be irrigation: luxuriant blades be grazed down: swamps be dried with sand.]

100. The 'solstice' is properly Midsummer-day and Midwinter-day when the noon-sun reaches its highest and its lowest. The poets use it not unfrequently for 'Summer' generally.

101. 'With dusty (dry) winter the crops are richest, rich the land'.

pulvere, abl. of circumstances: it is used again for 'drought', 180.

laetus, see v. 1.

102. *nullo tantum* must be taken together: and the only question then is whether the passage means (1) 'under no circumstances is Mysia so fertile (as after dry winter)', using *cultus* loosely, or (2) 'no tillage will make Mysia so fertile as a dry winter'. (1) Is adopted by H. C. (2) Is K.'s version, but the connection is rather less easy and natural. Perhaps (1) is right: then we may translate 'Never does Mysia more vaunt herself, nor Gargara more marvel at her harvest'.

Mysia N.W. of Asia Minor, *Gargarus* being the highest mountains of the Ida range: a region of proverbial fertility.

104. *quid dicam...qui*, 'what of him, who...?' So below *quid qui*, 111.

Observe the half playful military metaphor 'who flings his seed, and grapples close the land and lays low the hillocks': Vergil feels deeply the hard struggle of the rustic life, but the seriousness is lightened as often in the *Georgics* by a touch of half humorous exaggeration.

108. 'From the brow of its hill-bed' (R.): the picture is of a brimming runnel scooping the hill-side, which is made to overflow the sown land. The thing may be seen frequently in Switzerland and Italy.

110. 'Slakes with its spray the parched fields'. The whole passage is full of choice words, yet without a touch of strain or artificiality.

112. *depascit*, 'grazes down', i. e. lets the sheep in. *tenera in herba*, 'while the shoot is young'.

114. *bibula deducit harena*, 'draws off with soaking sand': most naturally taken of filling up (and so drying) the swampy places by throwing sand in. Others take it of *drains:* but in a swampy place the drains would be clayey, not sandy. The *draining* however would suit the next case mentioned, where the land is covered with alluvial mud in which pools stand: it would then suffice to cut drains thro' the new surface deposit of clay into the more porous soil.

115. *incertis mensibus*, 'the seasons of change', 'unsettled'.

[118—159. The farmer's enemies; geese, cranes, succory, shade. Iuppiter has purposely made labour of tillage hard, to prevent us from becoming slothful. Before Jove all was easy: he made all hard. Need was the mother of invention; ships, astronomy, hunting, all arts arose. Ceres taught ploughing: soon came blight and weeds, requiring labour to cure.]

119. *improbus*, here half playful, 'tiresome' goose.

120. *Strymoniae*, 'Thracian', from the river Strymon in Thrace: the cranes at approach of winter passed through Greece on their way to Africa. The epithet is accordingly a 'literary' one, borrowed from Greek: the Italian cranes are naturally not 'Strymonian'.

intuba, 'succory', a bitter herb relished for its biting taste, here a weed.

121. *pater* is Iuppiter.

122. *per artem*, 'by human skill' (R.).

127. 'They gathered for the common store'.

These lines describe the 'golden age' when Saturnus (father of Iuppiter) ruled in Latium, according to the popular mythology. Vergil describes this reign of Saturn (*Aen.* VIII. 324) thus: 'he gathered the unruly race scattered on the mountain heights, and gave them statutes and chose Latium to be their name.... Beneath his reign were the ages named of gold: thus in peace and quietness did he rule the nations'*.

131. 'He shook the honey from the leaves' because the old superstition was that the honey fell like a dew on the leaves (hence called *G.* IV. 1 *aerii mellis caelestia dona*) whence the bees gathered it: in the golden age this honey was plentiful. So *Ecl.* IV. 30 in the

* Mr Mackail's translation.

return of the golden age, *durae quercus sudabunt roscida mella.* [The superstition probably arose from the substance called *honey-dew*, a sweet secretion of aphides much beloved by ants, wasps and bees.]

'Hid the fire', i.e. in the flint, line 135.

132. 'Rivers of wine' is a natural dream of the golden age.

133. *usus*, 'experience'.

136. The early form of boat, a hollowed trunk.

138. *Pleiades*, a little bunch of seven stars some way to the S., visible in winter. *Hyades* another little set of stars not far from Pleiades, called 'the Rainy ones' (ὕω, 'to rain') because their morning setting was in November.

Lycaonis Arcton. Ovid tells the story of the Bear thus (*Met.* II. 410):—Lycaon king of Arcadia had a daughter, a huntress and favourite of Diana: she was beloved by Iuppiter, and bore a son to him: Diana finding she was no longer a virgin expelled her, and Iuno changed her into a she-bear, but Iuppiter made her into the constellation of the Bear. (*Arctos* is Greek for 'Bear'.)

Notice the Greek accusative forms: and the -ăs of Pleiadas before H. lengthened by stress of the syllable (called *arsis*).

140. The infinitives depend on *inventum*.

141. *funda*, 'a casting net', so called from a rude resemblance to a sling (σφενδόνη, *funda*).

142. *umida lina*, 'dripping dragnet', a net which is trailed along (*trahit*) from bank or boat.

143. 'Stubborn iron and the shrill saw-blade'. For *argutus* cf. 294.

146. *inprobus*, 'relentless'.

149. *victum Dodona negaret*, 'Dodona (see 8) refused her food' is only a playful and ornate way of saying there were no more acorns to be had.

150. *mox...additus*, 'soon upon the corn too was trouble sent'. *labor* in a slightly unusual sense after V.'s manner: he means the plagues that follow. So *Aen.* II. 11 Troiae supremum *laborem*.

151. *esset*, old impf. subj. from *edere*, 'to eat'. *robigo*, 'blight'. It often means 'rust'.

153. *lappaeque tribolique*, 'burrs and calthrops', prickly weeds.

Notice *-quĕ* (imitated from Homer, e.g. Λάμπον τε Κλυτιόν τε), frequent in Vergil in this place of the line, usually before double consonants, as *aestusquĕ pluviasque*, *terrasquĕ tractusque*, *ensemquĕ clipeumque*, *fontesquĕ fluviosque*, &c.

154. This line is borrowed from *Ecl.* V. 37: only he has substituted the choicer word *dominantur* for *nascuntur*.

156. *ruris opaci falce premes umbras*, 'prune with thy knife the boughs that o'ershadow thy field', he means: but the words are all choice and slightly unusual; the abstract *umbras* for the trees that produce it.

158. An echo of the famous Lucretian line 'E terra magnum alterius spectare laborem' in quite different connection.

159. *concussa quercu*, i.e. by acorns.

[160—175. Of implements: waggons, threshing sledges, harrows, hurdles, winnowing fans: of the plough especially.]

160. *duris* as before 'sturdy', 'enduring'.

arma, with a touch of playfulness: the battle-metaphor as above 155, 104.

161. *quis* old form for *quibus*.

162. A general description of the plough 'the share and heavy timbers of the bent plough', the particulars being given below, 169. [Others take it metaphorically 'the might' like *ferri robora*, *Aen.* VII. 609, *saxi robore*, Lucr. I. 881; but the thing being *wood*, the literal sense is more natural: and V. commonly so uses the word.]

163. *Eleusinae matris.* Ceres (Demeter, whose worship was centred at Eleusis in Attica) having 'taught men to till the earth' (147), naturally the waggons like other agricultural implements are hers.

Observe *volventia* intrans. 'rolling'. V. uses many such trans. verbs intransitive, e.g. *addo*, *misceo*, *pono*, *praecipito*, *roto*, *sisto*, *supero*, *tendo*, *urgeo*, *verto*, *volvo*, &c.

164. The *tribulum*, 'threshing sleigh', was a plank studded with sharp stones or iron teeth, dragged by cattle over the corn in the threshing floor: the sheaves were thus trampled and torn and tossed about all at once. It is described by Varro (Augustan antiquary), and a similar machine is still used in Asia Minor.

The *trahea* 'dray' was a similar instrument on wheels.

Notice *-quē*, see 153: and *rastri* other form of *rastra*, like loci-loca.

165. *Celeus*, see 19. The 'cheap wicker-ware' were the rude agricultural tools of rough basket-work including the 'wattles' for harrowing (see 95: tho' here they are of 'arbutus') and a primitive winnowing fan.

166. *Iacchus* is appropriate, as being the son of Ceres, and worshipped at the Eleusinian mysteries (hence *mystica*). He is often identified with Bacchus; *Ecl.* VI. 15.

168. *digna*, 'due': the honour may be worthy of the man or the man of the honour: it may be put both ways. So *praemia digna ferant*, *Aen.* I. 605.

The line expresses with great beauty V.'s reverent love of the country.

169. *continuo*, 'first'. The word properly means 'without break or pause'.

170—5. See plan of the plough.

The *buris* is the 'plough beam', the body of the plough called here *curvi aratri*. *temo* is the 'pole', *aures* the 'earth-boards' to throw aside the mould; *dentalia* the 'share-beam' with its converging 'double ridge'; *iugum* the 'yoke' for cattle; *stiva* the 'handle' either across the *buris* as in fig. 1, or a prolongation of it as in fig. 2.

171. *a stirpe*, 'from the root'.

172. The plural *dentalia* seems to be used simply because both edges helped to cut the furrow: the thing being one piece is also called *dentale*.

173. *currus imos* seems to mean nothing more than 'the car below', *currus* being picturesque word for the whole structure. [The old ploughs having often wheels behind, Servius (old commentator on Vergil 4th cent. A. D.) thinks *currus* here refers to the wheels: but V.

would have certainly mentioned the making of the wheels if he had meant this.]

[173 and 174 are ordinarily read in the other order. But (1) the cutting of the trees and seasoning of the wood are more naturally together, (2) with the common order *altaque fagus stivaque* is very difficult to explain satisfactorily: (*a*) 'a tall beech for the handle' makes good sense but *fagus stivaque* is then a strained expression, (*b*) to read *stivae* eases the style but is harsh metre, (*c*) to put the stop at *fagus* makes *stivaque* come in awkwardly. I therefore follow Schrader and Ribbeck in inverting the lines.]

175. *explorat*, 'searches', a very expressive word for seasoning.

[176—203. The threshing-floor requires care to avoid weeds, dust and vermin. Signs of the harvest: the walnut blossom. Seeds to be steeped, and selected: else quick degeneration, as in all human things.]

178. *cum primis*, 'among the first'. Lucretius and Cicero both use this expression for 'chiefly', 'first'.

179. *creta*, 'white clay'.

180. *pulvere*. V. uses 'dust' for 'drought' here as 101.

181. *inludant*, 'mock you': make your care and labour vain.

182. *domos atque horrea*, another touch of V.'s graceful playfulness in speaking of little animals: particularly noticeable in Book IV. about the bees.

183. *talpae*, 'moles'.

184. *bufo*, 'toad'. *cavis*, local abl., see 210.

186. *curculio*, 'weevil', a small destructive beetle.

inopi...senectae, 'anxious for her helpless age', another half-playful touch. The dat. regularly used after *metuo*, *timeo*, *caveo*, *consulo*, &c.

187. 'Mark too when in the woods many a walnut shall clothe herself with blossoms, and droop her fragrant boughs'.

Obsérve the incomparable beauty of the lines describing this lovely sight.

188. *in florem*, a beautiful variation for *flore:* suggesting how the whole tree becomes a mass of flowers.

189. *si superant fetus*, 'if fruit prevail', i.e. if when the flowers are gone the fruit abounds; as opposed to the other possibility 191, if *leaves* abound.

pariter, 'likewise', i.e. equally abundant.

190. Hot summer and good harvest.

192. *pingues palea* together 'rich only in chaff'.

194. *nitro*, 'soda'. *amurca*, 'lees of oil' (Greek word ἀμοργή): it was a black watery substance.

195. 'Deceitful pods' because you can't tell from their look whether your beans are a good crop or not.

The 'seeds' (193) are evidently of the *bean* kind.

196. *properata maderent*, 'be quick sodden': both words a little unusual (as V. prefers, especially when he is speaking of commonplace things and wishes to redeem them from commonness): *properata*, partic. for adv. *madeo* (prop. 'to be wet'), an *old* word for 'to be sodden' (Plautus).

200. *retro sublapsa referri*, 'sinks back and falls away': accumulated

expression like *fixum sedet, deceptam fefellit, conversa tulere, sollicitam timor anxius angit,* &c.

The inf. is the historic infin. which, as it expresses the *act* simply without any *time*, is naturally used (1) of *confused* or *rapid* incidents, (2) of *feelings* with no definite end or beginning, (3) as here of *habitual* or *repeated* occurrences.

203. 'And lo! the current sweeps him headlong down the hurrying river'; *atque* couples *rapit* to *subigit:* the skeleton of the sentence is 'all slips back, like the man who with difficulty pulls up stream (if he stop rowing)—and lo! he is swept away.' *Atque* is grammatically a little harsh: but there is a dramatic effectiveness about it.

[Others following Gellius (literary man 2nd cent. A. D.) take *atque*= *statim:* then the last line instead of being a rather abrupt addition by 'and' to *subigit*, would be the apodosis of *si—remisit.*]

alveus, properly 'the channel': here by a stretch for the 'current'.

[204—230. Stars and seasons to be observed: plough at equinox: sow crop of winter barley, flax, poppy: beans in spring, and lucerne and millet in April: corn in November: vetch, kidney bean, lentil, end of October.]

204. Sense: *We* (farmers) must watch stormy stars as much as sailors. *Arcturus* (see 68) set in the evening 4 Nov.: *The Kids* (two little stars near Capella, one of the brightest N. stars) rose in the morning about mid-winter: *the Snake* (long constellation winding between the two Bears) is always up in these latitudes, and is therefore useful to mariners but hardly to the farmer.

206. *vectis*, 'sailing'. V. often uses the past partic. of deponent verbs with no idea of pastness (perhaps like Greek aor.), so *solata* laborem 293, *mirata* volubile buxum *Aen.* VII. 382.

207. The *Pontus* is the Euxine, a sea much dreaded in bad weather; 'the straits of Abydos' is the Hellespont, Abydos being a town on the S. side, famous for oysters.

208. *Libra* or the Scales, the sign in which the Sun is at the equinox (Sept. 24). *die*, old gen. form. So constantis iuvenem *fide* Hor. *Od.* III. 7. 4.

209. *medium*, 'in twain'. *luci*, dat. recipient.

210. *campis*, local abl. very common in V. without adj. or prep.

211. *sub extremum imbrem*, 'to the verge of winter's storms'. So Con. Others adopt a harsher structure but more ordinary meaning of *extremus*, 'to winter's storms, the close of the year'. But the first is better as it is clear it means 'before the wet *begins*', from 214.

212. *Ceres* in the tales is represented as fond of the poppy: no doubt from the preference the poppy shews for corn fields.

213. *iamdudum*, properly 'this long while', used of the past. We find it similarly with imper. *Aen.* II. 103 *iamdudum* sumite poenas: Ov. *Met.* XIII. 457 utere *iamdudum*. The idea is, an order to do what you ought to have done before: translate 'forthwith'.

214. *dum nubila pendent*, 'while clouds yet lower': before they fall in rain.

215. *medica*, (orig. the Median grass) 'lucerne'.

216. *milium*, 'millet', which has to be sown every year.

217—8. General sense: when the Sun enters the sign of the Bull (24 April) and the Dog-star (Sirius) sets (apparent evening setting of Sirius May 1): i.e. at the end of April and beginning of May.

But the poet has further elaborated the picture: the bull is a 'white bull with gilded horns' like the sacred bull of the Roman triumphs (*gilded* naturally suggested by the 'aurea sidera'): the 'Dog as he sinks retires facing his foe', an imaginative rendering of the way the constellations are placed facing each other.

'Opens' the year: a reference to the name Aprilis.

219. *farra*, 'spelt', a coarser kind of wheat, said to have been the earliest grain cultivated in Italy.

220. *solis instabis aristis*, 'work for grain alone' (lit. 'press on for, give yourself to, corn-ears only'). So instans operi, *Aen.* I. 504.

221. Pleiades, daughters of *Atlas*, set in late autumn [the *apparent* morning setting being 9 Nov., *true* setting 28 Oct.]. *Eoae* means 'in the morning', from 'Eos' (ἠώς) the Latin Aurora.

222. The Crown, Corona borealis, a beautiful circle of stars in the N. heavens, whose apparent evening setting was 9 Nov.

Cnosia, 'Cretan' from *Cnosus*, old town of Crete. The Crown is called 'Cretan' because the Greek tale was that Bacchus set among the stars the crown of Ariadne, daughter of Minos king of Crete, whom he loved.

These two lines (221—2) therefore mean 'let 9 Nov. pass, before...'

225. *Maia*, a Pleiad. *occasum Maiae* is therefore 9 Nov.

226. *vanis aristis*, 'with empty ears'. (The old reading *avenis*, with less MS. authority, meant 'with barren wild oats' according to the popular belief that wild oats grew for corn under unfavourable circumstances: not in point here.)

227. *phaselum*, 'kidney-bean', Greek word.

228. The best lentil (*lentis*) grew in Egypt, hence *Pelusiacae* from Pelusium at E. mouth of the Nile.

229. *cadens Bootes:* Arcturus, the highest star in Bootes, had his apparent evening setting 4 Nov.

[231—259. The Zones: the Zodiac: the two poles and their stars: all signs useful to man.]

232. *duodena astra* are the twelve signs of the Zodiac.

The distributive *duodena* used by common poetic variation for cardinal *duodecim:* so *Aen.* VII. 538 quinque greges...*quina* armenta.

233. The description is of the division of the earth into five bands or zones, the middle one the *torrid* zone, the two adjacent the temperate, and the polar ones the frigid. See Plate.

Verg. is closely following a passage of a certain Eratosthenes, mathematician and librarian at Alexandria in 3rd cent. B.C.

234. *ab igni*, variation for ordinary abl. instr. So Ov. *A. A.* I. 763 capiuntur *ab* hamis. *Fast.* II. 764 factus *ab* arte.

236. *imbribus atris*, 'black storms'.

238. *via secta...ordo*, 'a path cut across them, where the sloping line of signs should revolve', the zodiac representing the sun's path slanting across the equator to the edge of the northern and southern temperate zones.

239. *verteret*, subj. final, with *qua*.

240—3. General sense: The world is lifted towards the north, depressed towards the south. It is a not very scientific but fairly intelligible way of saying, the North Pole is lifted up, the South Pole is below us. The *fact* which underlies V.'s description is of course that in a Northern latitude the North Pole of the Heavens is within the visible sky (higher or lower acc. to latitude), the South Pole invisible, as it lies in the hemisphere cut off from view by the earth itself.

Scythiam, the extreme N. to the *Greeks*, from whom V. borrows so much of his phrasing.

Rhipaeae arces, 'the Rhipean hills', old name for the unknown and imaginary mountains in the North, afterwards identified with mountains near the source of the Tanais in central Russia.

241. *Libyae*, Africa.

austros, S. winds.

243. *Styx*, one of the rivers of Hades [στύξ, 'hateful' river].

Manes [old adj. *manis*, 'good': 'the Good people', propitiatory name], 'the spirits' of the dead.

244. For the 'Snake' see note on 204.

246. The stars near the pole never set in these latitudes. This fine line is a distant echo of the splendid Homeric line about the Bear:

οἴη δ' ἄμμορός ἐστι λοετρῶν Ὠκεάνοιο.

Inf. after *fearing*-verbs is natural, e.g. Plaut. *Ps.* 304 metuo *credere;* Ov. *M.* I. 176 haud timeam *dixisse;* Hor. *Od.* II. 2. 7 penna metuente *solvi.*

247. *intempesta*, an *old* phrase, used by Ennius and Lucretius. Probably an imaginative epithet, 'Timeless Night', suggesting the horror of that dead and blank period which has no hours or divisions or occupations. This seems to be the meaning of Macrobius' obscure note, 'quae non habet idoneum tempus rebus gerendis': and Servius points the same way, explaining it as 'inactuosa'.

248. *obtenta*, 'drawn *over*', common use of *ob* in comp.: *obtego, occulo, obeo, obduco, oborior.*

250. *Oriens*, 'the sunrise'. The 'panting steeds' of the dawn, a fine imagination, may be perhaps suggested by some painting.

251. *Vesper*, properly 'the Evening star', often for the evening.

252. *Hinc*, 'hence', is used generally: from all this knowledge of astronomy you can foretell storms.

255. *armatas*, not 'armed' (as Servius), which is too remote from the Georgic spirit: but 'fitted out', the 'trim' fleet.

258. 'And the year parted evenly into four diverse seasons', rather a strained use of *parem:* like '*medium* luci atque umbris dividit orbem'.

259. These two lines come in a little awkwardly: but if rightly placed here, the sense of 252—258 is 'from this knowledge of the heavens we learn to foretell weather, right times of harvest, and sowing, and sailing, and wood-cutting: *not useless is the knowledge of stars and seasons*'. Ribbeck rather temptingly proposes to place them before 252, which both makes them more easy, and gives a more natural meaning to *hinc.*

[259—275. Plenty to do in wet weather: to mend tools, scoop troughs, mark cattle and bins, make stakes and props and baskets, parch and bruise corn. Even on holidays we may attend to streams, fences, nets, sheep washing, and marketing.]

260. *forent properanda*, 'must have been hurried', the past conditional is used, according to regular rule with present time *datur*.

261. *maturare*, 'to do in time', 'to forestall'.

262. *vomeris obtusi*, this is the *iron* share: the plough given above, 169, was the *wooden* plough.

arbore, local '*in* the tree'.

263. *acervis*, 'bins' he means probably: Servius' notion of a ticket placed on the heaps does not suit *impressit*.

264. The forked stake is most likely for the climbing vine.

265. *Amerina*, the withies for tying the vine are of willow twigs from *Ameria*, town in Umbria.

266. *facilis*, 'easy', here by slight and natural variation 'pliant'.

rubea, the bramble or raspberry (*rubus*) seems to have been used for rustic basket work.

269. *fas et iura sinunt*: it is both 'right' and 'lawful': divine and human rules permit it.

The things permitted are all works of necessity: to keep the crops alive by watering: to protect them by fences and snaring birds: to wash the sheep suffering from ailments (*salubri*).

275. *incusum*, lit. 'chipped in', i.e. 'dented', 'roughened' by chipping: what was wanted in a mill-stone being an infinite number of little cutting surfaces, such as the volcanic stone used naturally had; and this was further improved by chipping.

[276—286. Good and bad days: 5th unlucky, as birthday of Death, Furies and Giants: 17th lucky for various things: 9th good for runaways, bad for thieves.]

277. *operum*, gen. of respect, particularly common in V. after adjectives, in imitation of Greek, and here used by slight variation for the more natural dat. So we have maturus *aevi*, fessus *rerum*, trepidus *salutis*, securus *pelagi*, fida *tui*, &c.

Orcus. Hesiod says (*Op*. 803), 'On the fifth they say the Erinyes [Furies] attended on the birth of Horkos, whom Eris [Strife] bare, a woe to the perjured'.

There can be little doubt that V. is imitating this passage: and if so he has made two strange alterations: he has said it was the *birth* of the Furies, when Hesiod only says they attended on the birth of Horkos: and he has confounded Horkos (Greek god of Oath) with Orcus (Roman god of Death or Hades). The first may be an intentional change: the second is evidently a blunder.

279. *Coeus* and *Iapetus* were Titans, sons of Οὐρανός and Γαῖα (Heaven and Earth) who helped Kronos to defeat his father Ouranos. Vergil mentions the Titans in Tartarus, *Aen*. VI. 580.

Typhoeus (note Greek accus., three syllables *Ty-pho-ea*, last two vowels making one syllable), a monster, son of Earth and Tartarus with 100 heads and breathing fire, who rebelled against Zeus (Jove) and was slain by a bolt and buried under a mountain. *Aen*. IX. 716, VIII. 298.

280. 'The two sons of Aloeus I saw, vast monsters, who strove to break down the great heaven and thrust Jove from his high kingdom', *Aen.* VI. 582. They were Otus and Ephialtes, two gigantic youths who piled Ossa on Olympus and Pelion on Ossa and tried thus to assail the gods. The story is from Homer (*Od.* XI. 305), but V. reverses the mountains.

rescindere, inf. after *coniuratos*, 'sworn to break', 'conspiring to break'. V. uses inf. after any word of *bidding* or *attempting*.

281. Notice hiatus *conati-imponere*, and hiatus with shortening *Pelio-Ossam.* The latter is less unusual, as V. often uses Greek rhythms and licenses with Greek words: so *Insulae Ionio*, *Aen.* III. 211: *G.* IV. 461 *Rhodopeiae arces:* so below 332, 437.

282. *scilicet*, 'verily', 'to wit', giving the details of their plot.

284. *felix*, 'lucky', *ponere*, 'to plant'. (Greek use of inf. with adj.)
Hesiod (*Works and Days*, 765—825) gives a long list of days lucky and unlucky. V. has rather arbitrarily chosen three only, 5th, 17th, and 9th. In the last two he differs from Hesiod, and follows his own invention or some unknown authority.

285. *licia*, 'leashes', the loops at the top of the loom to which the ends of the standing threads (warp) were separately tied to keep them in their places evenly.

286. *fugae*, i.e. for runaway slaves.

[287—310. Night good for stubble-reaping, torch-cutting, weaving, boiling and skimming must. The hot day for reaping and threshing. Winter for festivities: also for gathering acorns, berries, olives, snaring and hunting birds and beasts.]

288. *Eous*, the morning star.

290. *lentus*, 'soft': the word properly means 'supple' and is here used in a strained sense, 'that which makes supple'.

291. *luminis*, the Roman farmer needed no fire in his house usually, except the *focus* or brazier in the atrium, containing a small charcoal or wood fire for cooking. *lumen* is therefore probably a lamp.

292. *inspicat*, 'splits': they split the end into sharp points like a *spica* or a corn ear.

293. *solata*, 'cheering', past part. used in present sense. See 206.

294. *argutus*. The verb *arguo* (from arg- bright, *argentum*, *argilla*, ἀργός, &c.) means 'to make clear': the part. means 'clear', so 'shrill', 'keen', 'quick', &c., used of sounds, movement, even smells; here it refers to the sound, 'the shrill comb'.
The comb was used to drive the cross threads (woof) close together to make the texture firm.

295. *Volcano*, god of fire, used for fire itself (so Bacchus, Ceres, &c.). Notice extra syllable of *umor|em* elided before *Et*. So tecta Latinor|um Ardua, *Aen.* VII. 160, and -que frequently elided. See also II. 69.
Observe the commonplace things dignified by stately words, *umorem*, *trepidus*, *undam*, *aheni.* So *Aen.* VII. 111—115 bread is 'Cereale solum', cakes are 'patulae quadrae', to break bread is 'violare', &c.

296. *trepidus*, 'restless': describing the boiling.

297. *medio aestu*, 'hot noon': he has been describing what should be done in 'cool night' or 'fresh dawn', and now we come to the *mid-day*.

299. *nudus*, 'stripped', i.e. with only tunic on. The connexion is 'plough and sow in the hot months: the winter is the farmer's rest'. The poet here passes from the *times of day* (287—298) to the *times of the year* (299—310).

302. *genialis*. The Romans believed that every living person (and even things and places) had a genius or 'life-spirit' who was worshipped on birthdays and holidays. Horace says the genius is 'god of man's nature' and 'tempers his natal star' (*Ep.* II. 2. 187). So the bride-bed was *lectus genialis*, and 'to enjoy oneself' was *indulgere genio*. Hence this adjective *genialis*, 'festal'.

303. *pressae*, 'laden'.

304. This line occurs again *Aen.* IV. 418 to describe the crowning of the stern at *departure*, as here of *return*.

306. Laurel and myrtle berries were used for flavouring.

307. *pedicas*, 'snares': the cranes were one of the farmer's enemies, 120.

309. *Balearis*, the little islands of Majorca and Minorca off the E. coast of Spain were called Balearic Isles, and were famous for slingers.

'Whirling the hempen blows' is a rather bold poetic inversion quite in Vergil's manner. We must say 'whirling the bolt of the hempen sling'. So *volnus* is used of a *sword Aen.* IV. 689 infixum stridit *volnus;* and of an *arrow Aen.* VII. 533 haesit sub gutture *volnus*.

310. *trudunt* describes the *force:* the streams *pack* the ice.

[311—350. Storms and signs of storms: how averted, by careful worship of Ceres.]

313. *quae vigilanda viris*, 'what needs men's care', i.e. [quid dicam], quae vig. viris [sint]?

vigilo, prop. intr. 'to be wakeful', used trans. by Augustans. So Ovid has *vigilati labores*, *vigilatum carmen*.

ruit, 'falls', i.e. 'is far spent'. So *Aen.* VI. 539 nox ruit Aenea: where, just before, the dawn had begun. [Others, W. Con. &c., take it with *imbr.*, 'falls in showers': but it is clearly *late* spring, from the next line.]

316. *arvis*, dat. poetic variation for *in* with acc., common in V.

317. *fragili culmo*, abl. of description, 'with its little stalk'.

320. *sublimem expulsam eruerent*, 'tore up and drove aloft', the heavy spondees and unusual rhythm suggesting force. *sublimem* adj. for adv. as often with adj. of position, *medius*, *imus*, *altus*, *primus*, &c.

Observe the *accumulation* expulsam eruerent: see above line 200.

ita...ferret hiemps, 'then with black squall the tempest bore away...'. [Others take it 'so would winter &c.', i.e. the storm in summer carries off the ripe corn as the winter wind would the straw and stubble', a very flat comparison: whereas with the rendering given above we have the wind first tearing up and whirling aloft the ripe corn, then the storm carrying far the lighter bits.]

ita, used rather loosely, 'and so' for 'and then'.

321. *ferret* continues the mood of *eruerent:* a construction according to sense, and not strictly grammatical.

324. *ruit arduus aether*, 'down falls the height of heaven', a bold hyperbole for torrents of rain.

In this splendidly elaborated description the gloomy massing of the clouds, the threatening, the torrents, the flooding of land and hissing of the squally sea are all suggested in the sound.

327. *spirantibus*, 'seething', 'panting', another bold and effective word. Somewhat comparable are *spirat*que e pectore flamma, Ov. *Met.* VIII. 356 ('bursts forth'): *spirantia* consulit exta, *Aen.* IV. 64 ('gasping').

329. *molior* is used of any exertion of *strength* or *effort:* of *hewing*, m. bipennem, *G.* IV. 331: *driving*, m. habenas, *Aen.* XII. 327: *ploughing*, m. terram aratro, *G.* I. 494.

331. *humilis pavor*, 'Cowering Fear', a natural and imaginative personification.

332. *Athos* in Chalkidike (Macedonia), *Rhodope* in Thrace, *Ceraunia* in Epirus: mountains famous in Greek writers.

336—7. Sense: watch the planets too, Saturn and Mercury (*Cyllenius*, from his birth-place Cyllene, Mt. of Arcadia). The planets were supposed to influence the weather according to their position. 'Saturn brings heavy rain when he is in Capricorn, hail in the Scorpion', says Servius.

Frigida, because Saturn is farthest from the sun: *orbes*, because Mercury has only a three months' orbit, and his movements are therefore the most rapidly changing of all.

338—350. Two festivals to Ceres are here referred to:

(1) 339—347. The Ambarvalia, or 'blessing of the fields': there were sacrifices (339), offerings of milk, honey, and wine (344), and the victim was led round the fields (345), whence the name (*Amb-arv-*), followed by a singing and dancing crowd (346). This feast was in the spring (340). (2) A harvest festival just before the reaping (348), when they crowned themselves with oak chaplets and danced and sang in Ceres' honour.

339. *operatus*, a technical word, 'sacrificing': for the tense, see 206.

laetus, see line 1.

345. *felix*, in its religious sense was applied (1) to gods 'propitious', o dea, sis *felix*, *Aen.* I. 330; sis bonus o *felix*que tuis, *Ecl.* V. 65. (2) to victims 'auspicious' as here. (3) to events, places, &c., 'fortunate': quod bonum faustum *felix* fortunatumque siet (old prayer formula).

[351—392. Signs of storms: in sea, wood, mountain; in gusts of wind, lightning; birds and beasts and insects—coots, herons, cranes, heifers, swallows, frogs, ants, &c.]

352. *-que*, see note on 153.

353. *menstrua*, 'in her monthly round' (R.).

moneret, *caderent*, *tenerent* are deliberatives: 'what warnings the moon *should give*......what sign *should foretell* the falling of the wind...&c.'

354. Notice that the important part of the predicates (as often happens in Latin) is not the verb, but *quo signo...quid saepe videntes*, 'What repeated sight should bid the farmer &c.'

357. Notice the imitation: the brisk dancing sound due to the unusual caesura.

358. *aridus fragor*, most expressive phrase, 'dry crackling' of trees after a drought, rubbing together in the wind.

358—9. Again a most beautiful and suggestive sound: 'the dim roar of far distant shores, the gathering murmur of the woods'.

misceri, favourite word of V. for *confusion* of sound or scene: e.g. miscere *incendia*, *praelia*, *aestu arenas*, *clamoribus aequor*, *pectora motu*, &c.

360. *sibi temperat carinis*, strained and unusual construction. We have *temperare sibi* (*quin*) (Caes. Plin. Liv.), *tempero* with abl. (Liv. Tac.), and this combines the two: for *carinis* is prob. abl.

[Others (Con.) take *carinis* dat. which is too harsh: or read *a curvis* which is against best authority of MSS.]

male temperat, 'hardly refrains'.

361. *mergi*, 'gulls' or 'sea-mews'.

363. *fulicae*, 'coots'. *ardea*, 'heron'.

365. The signs drawn from the habits of birds are the result of observation: the notion of shooting-stars having anything to do with the weather is of course a superstition—though as natural as the similar one about the moon.

366. *caelo*, 'down the sky' or 'from the sky'; either *local* or *pure abl.*

368—9. These signs imply gusts, the beginning of a storm: so we say there will be rain when dust flies, which means simply, the wind is getting up after dry weather.

The 'shooting-star' sign is from Theocr. XIII. 50. "As when the fiery stars fall from heaven plump into the sea, the sailor says to his mates, 'Lighten the tackle, boys: we shall have wind'".

368. *caducas*, 'fallen', as often in poetry. *Aen.* VI. 481 *bello caduci*: Hor. *Od.* III. 4. 44 *fulmine caduco.*

369. *colludere*, 'play': dance about in the gusts.

370. *trucis*, 'grim'. [*Boreae*, N.: *Euri*, E.: *Zephyri*, W.]

371. *-quĕ*, see 153.

373. *umida vela legit*, 'reefs his dripping sails': 'reefs' against the wind, 'dripping' from the rain.

imprudens, 'unaware'.

375. *aeriae*, predicative, 'aloft'.

377. *arguta*, 'shrill' (294), of the sharp twitter of the excited swallow.

378. Another touch of playfulness, 'the frogs chant their ancient plaint'.

379. The poet (or someone from whom he copied) may have seen the ants when their heap was disturbed removing their *pupae* or chrysalises to a safer place: but they were not *eggs*, nor had the action anything probably to do with a storm: nor is *extulit* true in any case.

380. 'The huge bow drinks', another popular superstition that the rainbow *drank* up water, and then gave it back in rain. Ov. *Met.* I. 271 Concipit Iris aquas alimentaque nubibus adfert. Plaut. *Curc.* I. 2. 41 Ecce autem *bibit arcus!* pluet hodie.

383. *Asia—Caystri*, from Homer *Il.* II. 461 'In the meadow of Asias ('Ασίω, or Asian, 'Ασίῳ) near the streams of Cayster'. The river Cayster in Lydia, flowing W. into Aegean, N. of Ephesus. The vale through which it flows is the original Asia.

The line in Homer comes in a simile about 'geese or cranes or long-necked swans': hence the reference is very appropriate.

387. *incassum:* he calls the delight 'vain' or 'wanton' because they are not seriously bathing, but sporting in and out.

388—9. Again a touch of playfulness in the description of the crow. 'The crow, that bird of evil, calls the rain with all her voice, and stalks solitary on the scorched sand'. The alliteration and the rather excessive grandeur are almost humorous.

390. *carpentes pensa*, 'carding their task', i.e. spinning the allotted portion of wool: *pensa*, lit. 'weighed out'.

392. 'The oil sputters and the mouldering snuff gathers'.

[393—423. Signs of fine weather: from moon, stars, and sky: from mists: from birds and animals.]

393. *imbri*, old form of abl. Lucr. has a great many (from -i and -e stems both), as *colli*, *orbi*, *pelli*, *lapidi*, *navi*, *igni*, *mucroni*, *rationi*, *parti*, &c. (In inscriptions before Augustus we have both -ei and -i.)

395. *acies*, 'edge', i.e. 'brightness': *obtunsa* keeps up the metaphor.

396. *obnoxia*, 'beholden', 'indebted': in threatening weather the moon is hazy, *as though beholden to the sun* for a scanty supply of light: when fine, the moon has a brilliance *as though of her own:* a curious idea.

397. 'Her fleecy films to float along the sky' (R.). Observe *tenuia* 3 syll. So V. uses flŭvĭōrūm, gĕnuă, ărĭĕtĕ, părĭĕtĕ, *u* and *i* being used as half-consonantal.

399. Ovid tells the tale of Alcyone as follows (*Met.* XI. 410): Ceyx king of Trachis, starting on a voyage, was entreated by his wife Alcyone not to face the dangers of the sea. He promised to return within two months. He was wrecked and drowned, and his body was washed up on the shore. Alcyone found it and lamented over it, but the gods had pity and changed them into birds. 'And through seven calm days in winter Alcyone broods on her floating nests'.

The 'halcyons' (by some identified with kingfishers, *ceyx* being the male bird, *alcyone* the female) were dear to Thetis, as sea-birds to the goddess of the sea.

ore solutos iactare, 'to tear and toss with their mouths' the wisps of straw. Another rustic notion, the swine uneasy before a storm toss about their litter.

403. *nequiquam*, 'for nought': her ill-omened cry is followed by fine weather.

There is a certain suggestive solemnity in the spondaic line.

404 sq. The story of the 'osprey' is thus told by Ovid (*Met.* VIII.

1—150): Scylla daughter of Nisus king of Megara, watching from the walls the siege of the town, fell in love with Minos king of Crete who was the besieger. She secretly cut off the purple hair from her father's head on which his life depended, then offered herself and the city to Minos. The latter rejected her with horror, and, after conquering the town, sailed away. Scylla jumped into the sea and laid hold of Minos' ship: but her dead father, changed into an *osprey*, pursued her: she was changed into another sea-bird called *ciris*.

The story is evidently an imaginative Greek tale, to explain the hostility between the osprey and the ciris.

406—9. The repetition is a poetical artifice, intended to suggest the relentless pursuit. 'Wherever she flies, he pursues: where he pursues, she flies'.

410. *presso*, 'hushed': the cry is harsh in bad weather, 'clear' and 'soft' in fine weather.

413. *actis*, 'over': as we say 'is done'.

415. 'Not, methinks, that the gods have given them wit, nor fate a deeper knowledge'.

quia sit, subj. often after *non quod, non quo, haud quia* where the *rejected* reason is given.

V. is here following his master Lucretius and the Epicureans in explaining the different cries not as prophecy, but simply as caused by natural sensation. 'Dumb brutes' he says 'give forth distinct and varied sounds when they have fear or pain, and when joys are rife .. The race of fowls and the winged creatures...some of them *change together with the weather their harsh croakings* as the long-lived races of crows and flocks of rooks *when they are said to be calling* for water and rain and winds' [Lucr. V. 1059—1085. Munro's transl.].

Other philosophers ascribed these signs to prophetic powers given by god or fate.

417. *mobilis umor*, 'shifting vapour'.

418. 'The sky-god wet with the South wind thickens what was thin and what was gross dissolves', the former of course only refers to *uvidus Austris*, the *clearing* of mist requiring some other wind.

Iuppiter, v. often for the sky or weather: *sub Iove*, 'in open air'.

421. Lit. 'some movements now, others while the wind, &c.'; i.e. 'far other motions now than when the wind, &c.'

[424—437. Signs of weather in the moon: dim crescent betokens heavy rain: ruddy colour, wind: clear horns on 4th day, fine weather all the month.]

These signs are taken from Aratus.

424. *rapidus*, probably 'fierce', as V. uses it with *ignis* IV. 263, *Sirius* IV. 425.

428. 'If her dim crescent clasp dark air', i.e. if the unlighted part of the moon be invisible (Vergil supposing it to be a piece really scooped out, so that the space between the horns is *air:* in which Con. strangely follows him).

430. 'If she spread a virgin blush over her face', i.e. if the unlighted part be dimly visible (popularly called 'the new moon with the old moon in her arms', really due to *earth shine*, or sunlight

reflected from earth on moon, especially common when it is winter in the N. hemisphere).

ore is Vergil's extended use of *local* abl. [Some people have thought this to be a *dat.* of older form: as inscriptions before B. C. 150 have *-e* as well as *-ei* form: see Wordsw. *Specim.* p. 68. But the abl. is far more likely.]

431. *Phoebe*, Greek name for Artemis or Diana, identified with goddess of moon as *Phoebus* with sun.

432. *auctor*, 'guide'.

437. Gellius (grammarian 2nd cent. A.D.) and Macrobius (grammarian 4th cent. A.D.) tell us that Vergil is here giving us a line of the Greek Parthenius, a freed slave, who taught the poet Greek. The line was Γλαύκῳ καὶ Νηρῆϊ καὶ Ἰνώῳ Μελικέρτῃ. The metrical licenses (hiatus, 4 syll. end., shortened vowel Panopeae) are due as usual to Greek imitation.

Glaucus (Ov. *Met.* XIII. 900) was a fisherman who, by eating a strange herb, was changed into a sea-god. *Panopea* was a sea-nymph. *Melicerta* was son of Ino, who brought up her sister Semele's son, the infant Bacchus. She thus incurred the anger of Here (Iuno) who was jealous of Semele and the goddess drove her mad. Ino then in her madness jumped from a rock with her son Melicerta into the sea. Panope received them, and they became sea-gods.

[438—463. Signs of weather from the sun: these signs are also from Aratus.]

442. *in nubem*, expressive variation for the ordinary *nube*.

medioque refugerit orbe, lit. 'shrinks back in (or *from*) the middle of his disc', i.e. 'hollows his disc'. The centre is darker, and makes the sun look hollow, a sign of rain. So Plin. *N. H.* XVIII. 35, 78 concavus oriens sol pluvias praedicit.

443. *ab alto*, 'from the sea', whence the Notus or S. Wind would come.

445. This lowering sunrise betokens thunderstorms. The 'scattered rays breaking out' are due to small openings in the heavy cloud.

447. *Tithonus*, son of Laomedon, beloved by Eos the Dawn (Aurora), who obtained by her prayers immortality for him.

449. A vivid sound-imitation of the hailstorm.

450. *hoc*, 'this', i.e. these warnings, the meaning of the spotted disc and scattering rays, which are of still greater import at night.

emenso, deponent used passive: so *comitatus*, *dignatus*, *remensus*, *oblitus*, *exorsus*, *partitus*, *veneratus* all used passive by V.

Olympo, regularly used for 'heaven' by the poets. The original Olympus was the snow-clad Mt in Thessaly where the gods in Homer lived.

453. *caeruleus*, used by V. of dogs, snakes, clouds, hair, ice, and the sea: it means simply 'dark' here, tho' 'blue' or 'blue black' seems in some of the uses to suit it better.

454. *immiscerier*, the old form of pass. inf. which in the second cent. B.C. was superseded by later form in *i*.

456. *fervĕre*, old form for later fervēre. So V. uses lavĕre, stridĕre, fulgĕre. *fervere* describes the confusion and violence of the weather: 'troubled'.

457. *moneat*, 'would advise': for I should not do it. [*moveat*, 'would persuade', is read by one MS. and adopted by Ribbeck. It may be right, but *moneat* is more like Vergil.]

458. Merely ornate phrases for morning and evening.

459. *frustra terrebere nimbis*, a fanciful way of saying 'your fears of cloud will be vain'. He means 'there will be no cloud': *not* that there will be cloud but no rain.

460. 'The woods waving in the north wind unclouded'. *Aquilo*, the north wind.

461. 'From what quarter comes the wind that clears the clouds away' is the meaning; only V. by an artifice makes the adj. 'clear' agree with 'cloud'. *Serenas* is practically proleptic: expresses the result of *agat*.

462. *cogitet*, 'broods', 'plots'.

464. *tumultus* in the true Roman sense, 'rebellion'. 'Our ancestors' (says Cicero, *Phil.* VIII. 1, 2) 'spoke of a *tumultus* in Italy, because it was a civil war: also in Gaul, which was next to Italy: but no other war was a *tumultus*'.

465. *fraudem*, 'treachery'.

466. Julius Caesar was murdered on the 15th March B.C. 44. These signs were no doubt mainly invented by superstition. There was an eclipse Nov. 10, 44 which perhaps V. means, tho' it was rather long after. Ovid, *Met.* XV. 780, gives a similar list of signs *before* the murder, meteors, bloody rain, arms and trumpets in the clouds, earthquakes, voices in temples, sweat of ivory statues and *a lurid sun*.

467. *obscura ferrugine*, 'lurid gloom'. *ferrugo*, prop. 'iron rust', then the dark colour like it.

468. *impia saecula*, 'the godless age'.

469. *quamquam*, 'although', i.e. and yet there were other signs besides the sun.

470. *obscenae* (prob. from stem SKAV- 'to cover' seen in scutum, obscurus, σκῦτος, &c. and originally meaning 'dark'), 'ill-omened'.

importunus, properly 'unfit', used commonly in stronger sense of 'fierce', 'harsh', here probably like *obscenae*, 'evil'.

471. *Cyclopes* in Homer are savage giants who keep sheep and live in caves near Aetna. V. is following the later stories which make them the workers at the vast subterranean forge of Hephaistos or Vulcan, imagined to exist under Aetna and other volcanoes.

Shortly before Caesar's death there was a violent eruption.

474. *Germania*, Roman legions on the Rhine. The Germans first became known to Rome in Caesar's campaigns in Gaul, when there were several battles in which Germans took part. He also made two short raids across the Rhine. But Rome got no footing in Germany till after Vergil's death.

477. *simulacra—miris*, 'phantoms pale in wondrous wise'. This stately and archaic expression is from Lucretius.

480. *aera* are 'brazen statues', as in the famous passage (*Aen.* VI. 847) 'excudent alii spirantia mollius aera....'

481. *insano contorquens vertice*, 'whirling in wild eddy'.

482. *fluviorum*, three long syllables, *i* being half-consonantal. So ārĭĕtĕ, pārĭĕtĕ, and above, tēnuĭă 397.

Eridanus, poetical name of the Padus or Po, the largest river of Italy.

484. *fibrae*, the 'threads' or ducts at the extremity of the liver (*venae quaedam et nervi* Servius): of the greatest importance in augury by entrails; apparently the two worst signs were these *fibrae* (presumably if larger than usual, or in any way abnormal) and the *division of the top of the liver*, called 'caesum caput' (Ov. *Met.* XV. 795).

485. *puteis*, local abl. 'in the wells'.

488. *cometae*, Ov. only mentions shooting stars: no doubt all manner of rumours were current, for the worse the portents, the greater the compliment to Augustus.

489—492. *Ergo—campos.* The argument is: 'Therefore' (in fulfilment of these terrible warnings at the death of Caesar) 'a *second* civil war arose between Romans at Philippi: a second time Macedonia was drenched with Roman blood' (the first time being at Pharsalia).

The two battles referred to are (1) the battle of *Pharsalia* (in the southern part of Thessaly, fought B.C. 48), which crushed Pompey and ended the Civil War, making Caesar master of the Roman world; and (2) the battle of *Philippi* (at the N.E. corner of Macedonia, between the Strymon and the Nestus, fought B.C. 42), where Octavianus (Augustus) and Antony defeated Brutus and Cassius, the murderers of Julius Caesar.

The geography is rather poetical, as Philippi is more than 150 miles from Pharsalus: Emathia, strictly speaking, the plain W. of the Axius, about half-way between the two: and Haemus is the range of mountains south of the Danube to the far north of Thrace.

However it is enough for the poet's purpose that both Philippi and Pharsalus are in the Roman province of Macedonia: that Emathia being part of Macedonia can be poetically used for the whole: and that the 'plain of Haemus' may be supposed to be used widely for Thrace, which not unnaturally may include Philippi.

491. *nec fuit indignum superis*, 'the gods thought it not hard', a dignified and pathetic phrase: resignation to the cruel decree of heaven. Some take *superis* abl. after *indignum:* but it is surely far better taken dat. with C. W. L.: like *aratro* below 506.

494. *molitus* of effort, 'upheaving': see 329.

497. *grandia*, for the men of to-day will be of heroic stature to the future generations: for as Lucr. (II. 1173) says 'all things are gradually wasting away', and again (1151) 'the earth scarce produces little living things, which once...gave birth to the huge bodies'.

498. Servius says: '*Di patrii* are the special protectors of individual states, as Iuno of Carthage, Minerva of Athens: *Indigetes* are properly deified men': so that *Vesta* is one of the *Di patrii*, *Romulus* one of the *Indigetes*.

[Servius' derivation of *Indigetes* from *in dis agentes*, 'living among the gods' is ludicrous: it clearly is *indu-*, old form of *in*, and *ga-* stem of *gigno:* the word meaning 'born-in-the-land', i.e. hero of the race.]

499. The *Palatine* was at once the cradle of Rome, as the mythical site of Romulus' dwelling, and the centre of the new empire, as the seat of Augustus.

500. *hunc saltem iuvenem*, 'this youth at least', Augustus, then about 28: a graceful and pathetic reference to the career of Julius Caesar, cut short so suddenly.

502. *Laomedon*, king of Troy, had the gods Poseidon (Neptune) and Apollo to serve him for a time, and agreed that Poseidon should build the city-walls for a price. The walls were built and the king refused to pay. So Hor. *Od.* III. 3. 21 Destituit deos mercede pacta *Laomedon:* and the perjury is a stock reproach to Aeneas' followers in the *Aeneid*, III. 248 *Laomedontiadae* bellumne inferre paratis?: IV. 542 *Laomedonteae periuria* gentis: V. 811 *periurae* moenia Troiae.

The notion here is that the Romans as the descendants of the Trojans inherit the guilt.

505. *quippe ubi*, 'for here', on earth. The world is too wicked for so divine a being.

506. The poet skilfully dignifies his subject by hinting that all these wars and triumphs are but the reign of wickedness: a degradation and degeneration from the peaceful tilling of the lands.

509. Merivale refers this passage to the year 32 B.C. when Antonius was guarding the Parthians, who became turbulent and overran the neighbouring districts. This explains *Euphrates.* There does not seem however to have been much stirring in *Germany* at this time: and others accordingly think V. is speaking of an earlier time B.C. 38—36 when Antonius was fighting the Parthians, and Agrippa the tribes on the Rhine.

510. Sedition in Italy. *Mars impius* is civil war: the cities of Italy being troublesome from time to time to Augustus, some of them in the latter years siding with Antony.

513. *addunt*, 'they quicken', probably an expression from the race-course. We find *adde gradum* 'go quicker' Plaut. *Tr.* 4. 3. 3, *adderent gradum* Liv. 3. 27. And *gradum* might easily drop out of a technical or colloquial phrase.

in spatia, 'over the course', lit. 'from lap to lap', 'as the rounds go on', precisely like *in dies*, *in annos*, &c.

BOOK II.

[1—8. Subject, trees, especially vines: invocation to Bacchus.]

2. *silvestria virgulta*, 'woodland shrubs', any sort of trees which the farmer grows.

4. *Lenaee*, Greek title of Bacchus, 'god of the wine-press' [from ληνός, wine-press].

pater, common appellation of gods and superhuman powers, e.g. applied by V. to Aether (325), Tiberinus (IV. 369), Neptunus (*Aen.* V. 14), Inachus (*Aen.* VII. 792), Ianus (*Aen.* VIII. 357).

5. *autumno*, 'autumn', i.e. 'harvest'. So Mart. III. 58. 7 fragrat testa *senibus autumnis*, 'old wine'.

Notice the Greek rhythm: short syllable long in arsis, spondaic line, unusual caesura.

6. *labris*, 'vats'.

[9—21. Mode of rearing trees: (1) natural: some spontaneous, some from seed, some from suckers.]

9. *arboribus varia est natura creandis*, lit. 'diverse is the nature of trees for their growth'; *creandis* added to complete the idea. The meaning is simply, 'Trees are reared in diverse ways'.

10. *nullis hominum*, rather unusual.

12. *siler*, 'osier'. *genistae*, 'broom' [Plantagenet is planta-genest originally].

13. 'The willows with pale grey leaf'. *glauca canentia f.*, a happy touch of accurate description.

14. *posito*, 'dropped': for the three first modes of propagating are all natural, not artificial.

15—16. All oaks were sacred to Iuppiter: *Iovi* is simply dat. of advantage 'for Iove': V. probably does not mean to insist on the distinction between *aesculus* the broad-leaved oak and *quercus* the common name for all.

habitae Grais oracula, 'deemed prophetic by the Greeks', an allusion to Dodona, see I. 8, 149.

Grais, agent dat. in imitation of Greek dat. after perf. pass., like quaesitum *matri A.* IX. 565: *tibi* relictum VI. 509: *cuique* repertum VII. 507: *apibus* depasta *Ecl.* I. 55.

17. 'Others sprout in thick growth from the root', new suckers shooting from the roots of the old tree. Observe the picturesque poetic exaggeration *silva*. *aliis* is dat.

18. *Parnasia*: the Delphian bay sacred to Apollo: Delphi was near Mt Parnassus.

21. *frutices*, 'shrubs'. 'Forest and copse and holy grove'.

[22—34. (2) Artificial methods: suckers, slit boughs, layers, lopped shoots, stumps, grafts.]

22. *via sibi repperit usus*, 'practice has found by its course', rather unusual and emphasised diction after V.'s manner; he simply means 'which the course of experience discovers'.

23. *plantas*, 'suckers', the shoots growing from the root mentioned 17.

24. *stirpes...sudes...vallos*, these 'logs', 'billets' and 'stakes' are lumps of the tree of various thickness, cut off, and notched or pointed at the end and buried deep.

deposuit, gnomic perf., see above I. 49.

26—27. This describes the 'layer' system: a young bough was forcibly bent (*presso*) down and the end buried which took a new root in the same earth (*sua terra*) without being severed from the tree (*viva*). 'Other forest trees await the layer's bent arch and quickset slips in their own earth'.

plantaria, plur. from *plantare*, 'a set, slip'.

28—9. This describes the pruned shoots simply planted.

30. The stock is split (*caudicibus sectis*), and buried, and the roots shoot out anew. See 63.

The olive (like our willow) was particularly liable to sprout from the cut wood: and this fact was utilised by the gardeners.

32—4. Grafting. *impune*, fanciful poetic for 'unharmed'.

33. *vertere*, intrans. 'change'. See I. 163.

34. *et prunis...corna*, generally taken to mean (W. K. Wund., &c.), 'stony cornel trees blush with plums', i.e. plums are grafted on the cornel. But (1) it is unlikely V. would use *corna* (the fruit) for *cornos* (the tree) in just the place where it would mislead, (2) *lapidosa* applies to the *fruit* and is here especially out of place, (3) *rubescere* is far more appropriate to the bright red cornel than to the dark plum.

I therefore prefer (with Con. Lad. Forb.) to follow the Latin strictly and translate 'the stony cornels redden on the plum trees'. Henry (on *Aen.* III. 649) tells us that the fruit is sold in the Italian streets to this day: and Ovid, *Met.* VIII. 665, speaks of 'preserved cornels' as peasants' fare. A plum tree which would not bear might naturally be grafted with cornel: it would improve the cornel, and get some return from the useless plum. So the sterile trees are made to bear by grafting, below 51, 70.

[35—46. Come and learn the arts of tilling trees; and thou Maecenas favour me. I shall not range over the whole sea, I shall but coast the land.]

35. 'The fit modes of tilling each, after their kind'.

37. *Ismara*, mountain range on S. coast of Thrace, W. of Hebrus.

38. *Taburnus*, mountain on borders of Campania, 20 miles E. N. E. of Naples.

39. *inceptum...laborem*, 'traverse with me the task I take in hand'. *laborem*, acc. of extent of motion, like *currimus aequor:* but this acc. more frequent with *de*curro: thus decurro *vitam*, *aetatem*, *spatium*, &c.

40. Maecenas (see I. 2) is called 'justly the chief part of his fame' as having helped and befriended the poet, and encouraged his work.

41. *pelago patenti*, local abl. 'over the open sea'. The poet hastens to qualify the wide suggestion of this metaphor by modestly saying he is not going adventurously to traverse the whole space (42), but only to coast along the shore (44).

43. From Homer, *Iliad* II. 489, where the poet in the prelude to the Catalogue of ships says 'I cannot tell their multitude, nor name them: no, not even had I ten tongues and ten mouths, a voice unfailing, and a brazen heart, did not the Muses make mention of them &c.'

44. *primi litoris oram*, variation for *primam l. o.*, 'the shore's outer edge'.

45. *in manibus*, 'close at hand': Caes. *B. G.* II. 19 ut iam *in manibus* hostes viderentur: so *ad manum*, *prae manibus*, *cominus*.

non hic, i.e. I shall not detain you here (like many epic and didactic poets) with a long prelude (*exorsa*) or digression (*ambages*, 'winding ways') or tale of romance (*ficto c.*).

[47—68. How to improve trees: the spontaneously grown tree: the root-sucker: the seed-grown: all require labour, but different trees grow best with different treatment.]

47. *in luminis oras*, a fine imaginative phrase, 'up to the shores of light', borrowed by V. from his master Lucretius: the flowers and plants come from darkness underground into the realm of light and life: '*shores*' because they pass from one realm to the other.

48. *laeta*, *G.* I. 1.

49. *natura*, the power of nature to produce; 'life'.

50. *scrobibus*, 'pits', 'trenches'.

subactis, lit. 'subdued', i.e. by the spade: 'well worked'.

51—2. *exuerint...sequentur.* Notice the future indic. in apodosis instead of subj. It is a change for the sake of vividness: the condition is supposed to be realised and the consequence then *will* (not *would*) follow. So Hor. *Od.* III. 3. 7, Si fractus *illabatur* orbis Impavidum *ferient* ruinae: and with pathetic force *Aen.* VI. 882 si qua fata aspera *rumpas*, Tu Marcellus *eris*.

[Others for the sake of normal grammar read *voces* for *voles* with some MS. authority, and *sequantur* with none at all.]

cultu, 'care', 'tilling'.

52. *artes*, 'skill', a pretty word for the new qualities which the trees acquire by cultivation.

53. *quae stirpibus exit*, the root suckers mentioned 17 and 33.

54. *hoc faciat*, 'would do likewise', i.e. put off its wild nature and bear fruit. Others with some MSS. read *faciet:* the construction will then be the same as before.

digesta, 'set out': planted apart with space between the suckers.

56. *uruntque ferentem*, 'blast it in the bearing' (R.), a bold and effective way of saying 'blast it and *prevent it from* bearing'. Somewhat similar *Aen.* VII. 498 nec dextrae *erranti* deus afuit. For *uro* see I. 77.

57. *quae...arbos*, the seed-sown trees mentioned 14. *iactis* therefore means 'dropped' (not 'sown'), like *posito* 14.

58. *venit*, 'rises'. *seris nepotibus*, i.e. 'to after times'.

59—60. The raising of the tree from seed refers to all fruit trees, both grapes (*uva*) and apples, pears, cherries &c. (*poma*).

avibus praedam, because being 'sorry clusters' they are left to birds.

62. *cogendae*. *cogere* here is 'to order', 'draw up', like *cogere agmen*.

mercede, picturesque word for 'cost', 'trouble'.

63. *truncis*, 'by stocks', abl. of means or method. So *propagine*. For the systems see 26—30.

64. *respondent*, 'answer' our hopes: but like the English, the word is used absolutely.

de robore, 'from billets', see 24.

Paphiae, from Paphos, town in Cyprus where Venus was especially worshipped (est Amathus, est celsa mihi *Paphos*, says Venus, *Aen.* X. 51): and to Venus the myrtle was sacred.

65. *plantis*, 'shoots', 'suckers', whether those from roots (23) or prunings (28). *coryli*, 'hazels'.

66. 'The shady tree that crowned Hercules', gen. of description. This tree was the black poplar, which grew on the shores of Acheron (river of under-world), and with a garland of which Hercules crowned himself when he came back with Cerberus from Hades.

67. *Chaonii Patris*, Jove of Dodona, see I. 8.

68. *nascitur*, i.e. *plantis*.

casus...marinos, the pine being the ordinary ship timber.

[69—82. Other trees best grafted: difference between grafting and budding.]

69. *horrida*, 'rough'. Notice the hypermeter or extra syllable *horrida* | *et* elided. See I. 295. Others put *fetu* at the end of the line; but the best MSS. authority, and Servius, is in favour of our reading. A similar ending (also altered and disputed) occurs III. 449 *vivaque sulfura* | *Idaeasque*.

70—72. For the perfects (gnomic), see above I. 49.

71. 'The beech whitens with the chestnut blossom, the ash with the pear'. Notice fagus (with long ū) by arsis or stress of syllable.

[MSS., followed by Rib., read *castaneae fagos* (*gessere* from last clause): but the poet must mean that beech trees bear chestnuts, not vice versa. The alteration is slight: and Servius gives both interpretations and others too.]

73. *oculos imponere*, 'to bud': the phrase is a picturesque rustic expression, the transferred bud set in the cleft resembling an eye.

simplex, 'one'.

The infin. after subst. *modus* is rather a rare construction, perhaps imitated from Greek where it is commoner. We find similar uses: Pl. *Men.* 233 numquid *modi* futurum est eum *quaerere:* Cic. *Caec.* 5 nullam esse *rationem amittere:* Pl. *Ps.* 1076 nullum est *periculum stipularier:* and above I. 213 *tempus* humo *tegere*.

75. First the *bark* (cortex) splits, then the 'coats' or inner membranes (tunicae) round the bud.

78. *resecantur*, 'slit', to admit the wedge.

81. *exiit*, this perfect coming in the middle of the presents is not 'gnomic', but expresses vividly the suddenness of the growth.

[83—108. Trees are of various kinds, especially the vine: but it is impossible to enumerate them.]

84. The cypress was abundant in Crete, the central mountain of which was Ida.

86. *orchades* (Greek word) are oval olives: *radii* slender ones (from *radius*, 'shuttle', the olive resembling a shuttle with wool on it). *pausia* (Greek), bitter olives.

87. 'Orchards of Alcinous', from the *Odyssey* (VII. 112), where Homer describes the fertile gardens of Alc. king of the fairy land Phaeacia: 'And there grow tall trees blossoming, pear trees and pomegranates and apple trees with bright fruit, and sweet figs and olives in their bloom'.

88. *Crustumerium*, N. Latium, near the Tiber.

To say that the various pears 'have not the same sucker' is only a poetic way of saying they are different.

volaemis, the larger kind of pears: Servius gives a variety of derivations for the word, probably conjectural.

90. *Methymna*, town at N. W. point of the large I. of Lesbos, off Asia Minor.

91. *Thasos*, rich island off Thrace.

Mareotis, the large lake close to Alexandria in N. Egypt.

93. *passo*, 'raisin wine', from *passa uva*, the 'spread' or dried grape.

Psithia and *Lageos* are Greek words, clearly the names of two kinds of vines: origin unknown.

tenuis, 'thin': perhaps what we call 'dry': from the next line it clearly is not a 'light' wine.

95. *preciae*, 'early' grapes, quickly ripening: probably from *prae*.

96. *Rhaetica* was the Verona vine, so called because it grew at the foot of the Rhaetian Alps (E. Switzerland). The Campanian *Falernus ager* was noted for a famous wine.

97. *Aminnean* wine was grown in the hot plains of S. Italy and Sicily, especially near Naples. The origin of the name doubtful: some refer it to a tribe Aminnaei in Thessaly, whence the vine was brought to Italy.

firmus means a wine that keeps: a 'sure' wine.

98. *Tmolus*, Mt in Lydia. *Phanae*, promontory of Chios. It is a playful idea to call the excellent Chian wine 'King' and to speak of a wine as 'rising up' out of respect to another.

99. All we know is there were two kinds called Argitis.

certaverit, 'could match', perf. subj. potential.

100. Notice the infin. epexegetic (like Greek): a favourite extension of structure in Vergil. The infinitive here describes the *point in which* the grape would be superior.

tantum fluere, because it yielded a great quantity.

101. *accepta*, 'welcome', and so with dat. Similarly *contemptus* often means 'contemptible'.

dis et secundis mensis, because the drinking bout began after the dinner was over at the 'second course', or *mensa secunda;* and was opened with libation to the gods: So *Aen.* VIII. 283 *mensae* grata *secundae* dona ferunt.

102. The isle of Rhodes (off S. W. corner of Asia Minor) was famous for a good wine.

bumaste, wine made of a large grape: *bumastus*='big-breast' (βοῦς, often used in Gk. for anything big, μαστός, breast), the graphic local name for the swelling grape.

104. Notice the indirect questions (*quam multae—quae sint*) depending on *est numerus*, irregularly but naturally. *Est numerus*=*numerari potest* or *numerandum est*.

refert, 'it profits'.

105—8. i.e. 'the same man would wish to count the sands of the desert or the waves of sea'.

Libya, regular name for Africa. *aequor*, 'plain', its proper meaning, from *aequus*, 'level'.

108. 'Ionian' sea between S. Italy and Greece.

[109—135. Different soils suit different trees; the willow, alder, mountain-ash, myrtle, vine, yew, ebony, frankincense, acanthus, cotton, citron.]

110. *fluminibus*, local abl., '*by* the rivers'.

112. It being established usage to call rich crops 'glad' crops (see *G.* I. 1), it is a further refinement to transfer the epithet to the ground, and say 'the shore is *laetissima myrtetis*'.

113. *Aquilo*, north wind.

114. *cultoribus*, dat., see 16. 'The earth tamed by furthest tillers' is only artificial and ornate for the 'furthest lands'.

115. *Eous*, 'Eastern', from Eos (ἠώς), the dawn.

Geloni, a Scythian tribe N. of the Borysthenes or Dnieper, i.e. in the southern part of Russia.

116. *arboribus*, dat. 'Trees have their several homes'.

117. The rest of this sentence is expanded from I. 57: only we have here *hebenum* 'ebony', for *ebur*, 'ivory'. *Hebenus* is a beautiful dark close-grained wood like box: it grows in Africa as well as India, says Pliny.

Sabaei, I. 57.

119. Notice *que* transposed to the last word of the phrase. C. quotes Horace *Od.* III. 4. 18 ut premerer sacra Lauro*que* collataque myrto.

acanthus, 'thorn', is probably the mimosa of Egypt and Abyssinia, which yields a valuable gum. V. seems to think that this comes from the berry (baca), which is not the case.

120. Cotton was known to Herodotus (5th cent. B. C.), who speaks (III. 47) of a linen cuirass adorned with gold and 'wool off a tree' being sent by Amasis king of Egypt to Sparta: and again (III. 106) says that in India 'the wild trees bear wool as fruit, better and more beautiful than that from sheep'.

121. 'The fine fleeces' which the Seres (Chinese) 'card from leaves' are of course silk. The cocoons being spun up on the trees, this curious belief of the Romans (who knew nothing of the silkworm) arose quite naturally.

tĕnuĭă, u acting as a consonant. See above I. 397.

122. *Oceano:* it is not clear whether V. is meaning the real Indian Ocean or the poetic (Homeric) Oceanus, supposed to be a stream running round the circular flat earth. The poetic conceptions recur often, mixed up with the later and truer geography.

124. There are several enormously high trees in the forests of Hindoostan: so that V. is hardly exaggerating. 'The tree's topmost air', a fine imaginative conceit for a 'tree reaching to the sky'.

125. i.e. not even the excellent Indian archers can shoot over their own trees.

127. 'The blest apple' is probably the citron, whose fine aromatic juice was supposed to be an antidote for poison.

praesens, a favourite word of V. used of divine presence and aid, and then of any magic or potent help: translate 'more sovereign'. So *Aen.* XII. 152: see note on *Georg.* I. 10.

128. *noverca*, the typical poisoner.

129. This line is from *G.* III. 283, where *sorcery* is being spoken of. V. does repeat lines or more often half-lines, and sorcery and poisoning are often connected: two old scholars (Servius 4th cent., Nonius 3rd cent.) recognise the line here, though the best MS. has it on the margin only. On the whole it is best to retain it.

133. *erat*, a rhetorical variation (common in Latin) from the regular *esset*, bold but effective. The point consists in the statement, which is really *conditional*, being exaggerated into an absolute one.

'Were it not that it cast abroad a far different scent, *a laurel it was*' (instead of 'would have been'). So Cic. *Leg.* I. 18 *labebar* longius nisi me retinuissem: *Aen.* VI. 358 iam tuta *tenebam* ni gens crudelis invasisset: VIII. 522 multa *putabant* ni signum dedisset.

134. *ad prima*, 'above all', 'most', variation for common *in primis*, *cum primis*.

animas et olentia ora, bold expression for 'foul-breathing mouth', a sign of disease. The point of grammar consists in the *two substantives* being used for *one compound phrase*, called *hendiadys* (ἓν διὰ δυοῖν, one by means of two). So *molem et montes Aen.* I. 61, *telis et luce aena* II. 470, *hamis auroque* V. 259, &c., very common in V. So also *pateris et auro* below, line 192.

135. *fovent*, the root idea of this word is 'snug' or 'comfortable': most often of *warmth* (*sol fovet*, *pectore fovet*, &c.), then of 'embraces', 'nursing' children, birds 'sitting', &c., also as here of *rubbing* or *washing* (we even find *gelida aqua fovere*). See *Aen.* X. 838.

[136—176. The praise of Italy. No land can vie with her: her freedom from monsters and plagues (140): her richness (143): no wild beasts (151): her buildings (153), seas and lakes (158): harbours (161): metals (165): and her MEN (167)].

For this episode see Introduction.

136. *silvae*, best taken gen. with *ditissima*, 'rich in forest'.

137. *Hermus* (river of Lydia supposed auriferous), 'thick with gold', a fine bold expression: ordinary rivers are thick with mud.

138. *certent*, potential, 'could vie'.

Bactra, the district on the upper Oxus, E. of Caspian.

139. Euhemeros, a Sicilian, a courtier of the Macedonian king Cassander about B.C. 316, being furnished by the king with money went a long journey of which he wrote a narrative. He became famous for his method of treating the stories of gods and heroes as exaggerated tales of mere men. He tells of an island *Panchaea* near Arabia, very rich and happy. V. uses the name here as we might speak of Eldorado.

140. Allusion to Jason, leader of the Argonauts, who was sent to get the golden fleece from Colchis. The king Aeetes promised to give him the fleece if he would yoke to the plough two *fire-breathing oxen*, and sow the land with *dragon's teeth*. The teeth sprang up as armed warriors; but Medea the princess for love of Jason shewed him how to tame the oxen and slay the warriors.

141. *satis dentibus*, loose use of abl. abs., say 'upturned the sod where the teeth were sown' (afterwards). So *Aen.* VI. 22 stat ductis sortibus urna, 'the urn is set, the lots are drawn'.

142. 'The crop bristled with spears', variation for 'crop of spears', common in V. So, pictas *abiete* puppes, virgulta sonantia *lauro*, liquontur *sanguine* guttae, subnectit fibula *gemma*, &c.

143. 'Massic juice', so called from Massicus, a mount of Campania at whose feet grew the famous Falernian wine.

144. Notice hiatus.

145. *equos*, nom. sing. *equus* is not true classical spelling. See I. 13.

146. *Clitumnus*, river of Umbria, famous for cattle of a pure whiteness, supposed to be produced by the water of the river. *White*

bulls were required for the sacrifices of the triumphs, which explains 148.

149. 'Summer here in months that are not summer's' (R.). The expression borrowed from Lucretius, *alienis partibus anni* I. 181, but characteristically beautified.

150. *bis pomis utilis* may be either (1) dat. 'twice fit for fruit', i.e. ripe for bearing, or (2) abl. 'twice serviceable with fruit'; the latter is rather richer and more characteristic.

152. *semina*, 'breed', unusual word (imitating Lucr. III. 741 triste leonum Seminium).

fallunt legentes, i.e. they do not pluck the deadly poison (*aconita*, 'monkshood') by mistake for a harmless herb.

153—4. He does not mean there are *no snakes* in Italy, but *not such large snakes* as elsewhere. The emphasis therefore is on *immensos tanto tractu*. 'Nor such huge coils does the scaly snake drag along the earth, nor with so vast a sweep gather himself into a spire'.

155. *operum laborem*, 'toilsome works' (*labor* abstract, *opera* concrete here).

158. the *mare superum* was the Adriatic: the *mare inferum*, the Tuscan sea, i.e. between Italy, Sicily, and Sardinia.

159. *Larius* is Lake of Como, easternmost of the three 'Italian Lakes',N. of Milan. *Benacus* is Lake of Garda, just west of Verona.

161—4. This passage refers to the *Portus Iulius*, a fine harbour made by Agrippa under Augustus' orders 37 B.C. Near the bay of Baiae (N. W. of Naples, a few miles off) were two little lakes, *Avernus* and *Lucrinus*, close to the sea: Aug. joined these, and cut an opening from *Lucrinus* to the sea, strengthening it at the same time with a break-water (*claustra*). Thus the breakwater kept the inner works from damage by the sea (*ponto refuso*): the opening let in the sea water (*immittitur*).

162. *indignatum*, 'fret', 'chafe'.

164. *Tyrrhenus aestus*, because the *mare inferum* (158) was called the Tuscan or *Tyrrhenian* (Τύρρην, Greek name of Tuscus) sea.

166. *auro plurima fluxit*, 'and poured rich streams of gold', which might mean the rivers rolled down gold (cf. 137) as the Po was supposed to do: but more likely refers simply to the 'veins' in one of the mines. (So C. K. H. W. L. F.)

For constr. cf. *Aen.* IV. 3 *multus* recursat gentis honos.

The mineral wealth of Italy is mentioned by several ancient writers: and Pliny tells us that the Senate forbade the working of mines, 'bidding them spare Italy'.

167. *acre*, 'vigorous'. The *Marsi* (in hill country 50 m. of Rome), *Sabelli* or Sabines (in the hills 30 m. N.E.) were famous for simple lives and hardy courage. So Horace speaks of the Dacians: dissimulat metum *Marsae* cohortis, *Od.* II. 20. 18: and of the *rigidi Sabini*, *Epist.* II. 1. 25.

168. *Ligures*, in Appennines round gulf of Genoa: *Volsci* in Latium, S. of Marsi.

veru (whence adj. *verutus*) was a short pike (*veru*, orig. a spit) used by the light infantry.

169. *Decios*, who devoted themselves to death solemnly in war to save their comrades, the father in the war with the Latins B.C. 340, the son at Sentinum against the Gauls 295.

C. Marius, the great general who saved the state from the terrible irruption of northern barbarians, defeating the Teutones at *Aquae Sextiae* (near Marseilles) in B.C. 102, and the Cimbri at *Vercellae* (between Turin and Milan) B.C. 101.

F. Camillus, the great hero of the 4th century, six times consular tribune and five times dictator, who saved Rome (390 B.C.) when captured by the Gauls.

Notice the *generalising* plural in the last two cases: we say 'a Marius, a Camillus'.

170. *Scipiadas* (Greek patronymic form: the proper Roman form Scīpĭōnēs is impossible in this metre): (1) *P. Cornelius Scipio Africanus Maior*, who after performing wonders in Spain in the second Punic war, defeated Hannibal finally at Zama, in Africa, B.C. 202. (2) *P. Cornelius Scipio Aemilianus Africanus Minor*, by birth an Aemilius, adopted by the son of Africanus Maior, the hero who took Carthage (146 B.C.) and made Africa a Roman province.

171—2. *Augustus*, after defeating Antony and Cleopatra in the naval battle of Actium (on W. coast of Greece) B.C. 31, proceeded through Syria and Asia Minor to reduce and settle the East whose forces had been wielded by Antony. The East is poetically expressed by *inbellem Indum*, with the usual contempt of Romans for Orientals.

This stately passage is further developed into the magnificent roll of heroes in *Aen.* VI. (756—853).

He rises at the end into the superb outburst 'Hail thou land of Saturn, mighty mother of harvests and of men, for thee I enter on themes of ancient glory and skill, for thee I boldly unlock the sacred springs, and chant the song of Ascra through the towns of Rome'.

173. 'Harvests' and 'heroes', the two great glories of Rome: the former the theme of the *Georgics*, the latter he sang later in the *Aeneid*.

Saturnia, referring to Saturn's rule in Latium in the age of gold.

174. *ars* is of course the skill of agriculture.

175. An imitation of Lucr. I. 927, 'I love to approach the untasted springs (of poetry) and quaff', when he begins his great poem *de rerum natura*. So Vergil 'unseals' the springs in being the first to sing of agriculture.

176. *Ascraeum*. Because Hesiod, the Greek poet of agriculture, whose *Works and Days* V. has largely imitated in the *Georgics*, was born at Ascra near Helicon in Boeotia (N. Greece). See Introduction.

[177—225. The nature of diverse soils. What lands are best for olives, vines, cattle, corn: some only maintain bees and snakes: some rich lands will produce both vines, olives, cattle, and crops.]

178. *natura*, 'power'.

rebus ferendis, dative of 'work contemplated' or 'purpose': like *decemviris legibus scribundis*, *oleae esui*, &c.

179. *difficiles*, 'stubborn', *malignus*, 'niggard': so the scant moonlight is called 'luce *maligna*', *Aen.* VI. 270.

180. *tenuis*, 2 syll. See above I. 397, II. 121.

181. *Palladia*, for the olive was sacred to Pallas Athene (Minerva). In Sophocles' famous chorus (*Oed. Col.* 668) the 'child-rearing olive' is one of the best gifts of the goddess.

vivax, 'long lived': 200 years acc. to Pliny.

182. *indicio*, predicative dat.: it is a 'mark' of good land for the cultivated olive. Naturally where the wild olive grows the soil would suit the better.

184. *uligo*, 'ooze', 'moisture'.

187. *licuntur* for *liquuntur*: in the classical times *uu* is avoided in most words.

188. *felix*, 'rich', 'fertile': transferred from the growth to the soil.

editus Austro, 'uplifted to the south wind', i.e. on a slope S. facing. The dat. is the common poetic *recipient* dat. where in prose we should have *ad* with acc.: it really comes from the *personifying* instinct of poetry. So V. has *caelo educo*, *proiecit fluvio*, *reliquit harenae*, *praecipitare pelago*, *descensus Averno*, &c.

189. Obviously the plough 'hates' the fern because it gets entangled and delayed.

190. *olim* (locative of *olle*, old form of *ille*), 'at that time' properly: hence can be used of *future* (as here) = 'hereafter', besides its common *past* meaning of 'once'.

191. For gen. see *G.* I. 277.

192. *laticis*, 'juice', fanciful poetic word for wine.

For the hendiadys *pateris et auro* see above 134.

193. *ebur* is an 'ivory' pipe: the Tuscans being noted for use of musical instruments.

194. *pandus*, rare word (used mainly by Ovid), 'curved', 'bent'.

reddimus, 'lay' on altar, the proper sacrificial word: the idea being perhaps of paying a *due*.

196. *urentes*, 'withering': Varro (great scholar and savant who wrote B.C. 36 a treatise *de Re Rustica* to which V. owes much) tells us (*R. R.* I. 2. 18) that goats spoil young crops, especially olives and vines, with their poisonous saliva: that an olive nibbled by a goat becomes sterile: and that therefore no goat is offered to Minerva! See below 378.

197. 'Far fields of Tarentum', neut. plur. with no subst., like *strata viarum*, *caerula ponti*.

Tarentum (at the *heel* of Italy) in a luxuriantly fertile region.

198. V. refers to the following fact. After Philippi (B.C. 42, see *G.* I. 489) the three leading men Octavianus, Antony, and Lepidus (called the triumvirs) confiscated several lands to give to their veteran soldiers. Among these were the lands near *Mantua* where Vergil's home was. V. went to Rome, and pleaded successfully with the emperor for restitution. See *Eclogues* I. and IX.

199. *flumine*, local abl. 'by the stream'. This is the river Mincio which comes out of the Garda lake (Benacus).

200. *derunt*, the proper spelling of the fut. of *de-est*.

203. *fere*, 'mostly'. *presso*, 'driven'; such soil being not light increases the effort of the plough. This soil is clearly not clay (as some suppose) or anything like it: it is a rich moist earth full of vegetable matter (*nigra*) which yet crumbles (*putre*).

206. *iuvencis*, abl. of accompaniment.

207. The antecedent to *unde* is omitted but easily supplied by the sense: 'Or (seek that soil) whence, &c.': 'Or (that is good for corn) whence, &c.'

iratus, 'vexed' with the toil of clearing.

211. *rudis*, 'untried', 'untilled', 'rough', opposed to *enituit*, 'grows bright' with the new trim and smiling crops. The suggestion is of agriculture polishing the savage earth: a playful touch.

212. *glarea*, 'gravel'.

213. *casia*, a fragrant shrub.

214. *tofus*, the volcanic 'tufa', a porous but hard stone common in Italy, and much used in the old masonry.

chelydri (Greek word), 'watersnake'.

215. *negant*, &c., 'proclaim that no other lands so richly bear food the serpents love &c.', a playfully artificial way of saying that tufa and porous chalk warn you of snakes.

A similar use of *nego* below 234.

216. *curvas*, 'winding': good word for the waterworn hollows in limestone or chalk.

219. *viridis se vestit*, ornate variation for *viridem*, of which V. is fond. Thus: *obvius* ardenti sese obtulit, ostendit se *dextra*, &c.

220. The *scabies*, 'scurf', and *robigo*, 'rust', are practically the same: 'salt scurf of rust' (R.).

222. *ferax oleo*, 'for oil', variation for gen. Some MSS. have *oleae*: but such a variation is not unlike V. and *oleo* is the best supported reading.

223. *facilem*, 'gentle', 'kind': a pretty personifying word.

vomeris, common gen. after adjectival partic., as alieni *appetens*, sui *amans*, aequi *servantissimus*, &c.

224. *Capua*, the famous luxurious Campanian city.

Vesaevo, adj. from *Vesuvius*.

225. The river Clanius in Campania overflowed ('unkind' *non aequos*) Acerrae, town N. of Vesuvius, and made it 'deserted' (*vacuus*) by many of its inhabitants.

[226—258. Method of testing the qualities of the soil, (1) by digging pits, and seeing if the out-put will all go back into the hole; (2) by straining water through a basket full of the soil and judging by the taste.]

227. *si requires*, together. The omission of *num* or *ne* with one clause of the indirect question is common enough in poetry.

229. *Lyaeo* [Λυαῖος, 'the deliverer', λύ-ω], a surname of Bacchus.

233. *si derunt*, 'if it suffice not', for the form see 200.

234. *negabunt*, see 215.

235. *scrobibus*, poetic plural, like *tecta*, *ora*, *pectora*, &c.

superabit, 'overtops': often in V. for *superesse*.

236. *terga*, 'ridges' (the English word meant 'back' originally).

241. *specimen*, 'sign', 'token': *Aen.* XII. 164 Latinus wore gold rays round his head 'as token of his descent from the Sun', *Solis avi specimen.*

qualos, 'baskets', of last line are the same as *cola* 'the strainers' of this. The 'strainer' is 'a basket of close plaited osier'. The first phrase is a description.

244. *ad plenum* (neut., adverbial), 'to the full', till the basket is full. The phrase is like *ad extremum*, *ad ultima*, *ad prima.*

245. The water as it strains through the earth of course dissolves the soluble salts, and comes out 'bitter'.

246. *manifestus*, epithet transferred (as so often) from *indicium* to *sapor.*

ora tristia temptantum torquebit, lit. 'will twist the faces of those who try it *so as to be sad*' (*tristia*, proleptic use of the adj., expressing the result): i.e. 'will wrinkle awry the faces of those who try it', a playfully emphatic line helped by alliteration.

The reading is a more difficult question, whether (1) *sensu amaro*, 'with bitter taste', a smoother construction, and found in two of the best MSS., and (as we know from Gellius, see below) the common reading in 2nd century: or (2) sensu torquebit *amaror*, 'the bitterness will twist by its feeling', i.e. 'when felt', a more intricate structure, but not unlike Vergil's variations. *Amaror* is an old word: a Lucretian word (IV. 224): and Aulus Gellius (literary man 125—175 A.D.) says expressly 'most people read *amaro*. But Hyginus' (a friend of Ovid, a contemporary of V., and head of the Palatine library) 'affirms that this is not what Vergil left, but *amaror*, which he himself found in a MS. belonging to the house and family of Vergil'.

This evidence is so strong that (with K. L. W. F. &c.) I read *amaror*.

249. *fatiscit*, 'cracks': a lump held in the hand sticks together like a ball.

251. *ipsa*, 'of itself', even when untilled. *iusto*, 'than is meet', explained in the wish that follows: the luxuriance is delusive and the crops are disappointing, perhaps (*G.* I. 111) because the head is too heavy.

253. *primis aristis*, 'the young ears' (the ears *at first*).

256. *quis cui*, double question, 'which land has which colour'.

sceleratum, playfully strong word 'mischievous', 'baneful'.

[259—287. Careful preparation of a vineyard. Breaking the soil: planting out: aspect: closeness of planting: trees to be as regular as an army.]

260. *excoquere*, 'bake': the sun helps the *breaking up* of the soil.

magnos montes, 'the huge hills', playfully strong expression: suggesting a cheerful energy in the farmer.

261. *supinatas*, 'turned over', lit. 'on their backs'.

264. *movens*, 'working'.

265. *vigilantia fugit*, no 'care escapes', strained expression for 'taking every precaution'. (*fugit*, gnomic perf.)

266—7. The common construction of *similis* with *and* where we say *as*: 'choose alike ground for nursing the early crop, *and* for

transplanting after' is the general sense. So *dissimilis*, *par*, *impar*, *simul*, *aequus*, with *ac*. The young vines were grown first in a nursery (*seminarium*), then in a regular vineyard (*arbustum*) on trees.

paretur and *feratur* are *finals*, with the relatives *ubi*, *quo*.

267. *arboribus*, 'for the trees', i.e. for the training on trees when they are transplanted. [Others take *arboribus* improbably for the vines.]

digesta feratur, variation for *feratur ac digeratur*, 'moved and planted out'.

268. *semina*, 'the young plants'. *matrem*, earth. The suggested simile of children is a playful graceful touch.

269—272. Before changing they scratch the *point of the compass* on the bark, that the same side of the plant may face the same way.

271. *axis*, 'the pole', often of the North. So III. 351 the Thracian Rhodope is *porrecta sub axem*.

272. 'So strong is habit in the young', the same touch as in 268.

273. Observe the poetic local abl.

274. The emphatic position of *pinguis* shows the predicate. 'If 'tis a rich place, &c.'

275. 'Plant close: in a close-planted soil,' &c. *uber*, best taken (with *denso*) of the rich *soil* as in 234. [Others more artificially 'in a thick-planted [spot] Bacchus is not less fertile' (slower in fertility).]

non segnior, 'not less vigorous'.

276. The phrase elaborated for 'rising knolls or hilly slope'.

277. *indulge*, 'give space'. *in unguem*, lit. 'to the nail', a met. from sculpture or masonry where the smoothness of stone or joining is tested by the nail, so 'exact', 'to a nicety'. So Hor. *Sat.* I. 5. 32 ad unguem factus homo, *polished*.

277—8. General sense: none the less (in open planting) let the arrangement be exactly symmetrical.

278. *arbores*, the propping trees, as before.

omnis...secto via limite quadret, lit. 'let every row with its drawn line exactly tally', an elaborated expression which it is better to simplify: 'Yet none the less when your trees are set draw the line of each row exactly true'. It was not a *square* as we shall see: but *quadret* may naturally be used vaguely of exact symmetry.

279. *cum longa cohortes explicuit legio*, 'when the legion has deployed in long line its cohorts': *longa* being used (by a favourite variation of V.) with the *legio*, though it strictly describes the *result* of the arrangement in open order.

The legion had ten cohorts, and each cohort three maniples or companies (besides light-armed). The 'open order' (*explicuit*) arrangement was in republican times in three lines of maniples as follows:

```
  *   *   *   *   *   *    Hastati.
    *   *   *   *   *      Principes.
  *   *   *   *   *   *    Triarii.
```

This order [from its resemblance to the old sign for 5 ounces (quinque-unciae, hence quincunx) which was written $\overline{-}\,\overline{-}$] was called *in quin-*

cuncem disponere, and trees similarly planted suggested the simile to Vergil.

282. *aere renidenti*, 'with glittering (lit. 'smiling') bronze', a Lucretian phrase borrowed from Homer (*Il.* 19. 362), γέλασσε δὲ πᾶσα περὶ χθὼν Χαλκοῦ ὑπὸ στεροπῆς.

283. The excitement and suspense of the coming battle is finely given by the idea of 'the war god wavering between the armies'.

284. *paribus numeris viarum*, an elaborated expression for 'even-planted lines', the *numbers being equal*, in the sense that there was exact symmetry and equal distances.

285. *animum inanem*, 'idle fancy' (R.).

[288—314. Plant the vine shallow, the support deep: be careful of aspect, and pruning: don't put hazel or olives to support the vines. Danger of fire, which kills the vine, but not the olive.]

288. *fastigia*, 'height', used here for 'depth', just as *altus* for both *high* and *deep*.

289. *ausim*. We find certain *old* future forms, *faxo, iusso* (indic.), *ausim, faxim, capsim* (subj.) in the early writers, and writers like V. fond of archaic forms. *ausim* means 'I should venture'.

290. *terrae*, dat. poetic: common variation for *in* and acc. (See 188, and I. 23.) So we find *cruci defigere* used by Varro, and *defigunt telluri*, *Aen.* XII. 130.

294. *multosque nepotes*, 'many generations'.

297. 'Sole central pillar of a world of shade' (R.), which admirably gives the force of *ipsa media*.

299. *corylum*, 'hazel': it is clearly as *vine-prop* it is to be avoided; the hazel roots interfere with the vine too much.

flagella summa, 'topmost shoots' of the vine: the word means properly 'a switch' or 'whip'.

301. *tantus amor terrae*, 'so deep their love of the earth', that when far from it they are less healthy and vigorous for suckers: a poetic and imaginative suggestion rather than a scientific explanation.

302. *semina*, 'the young plants', as above 268.

neve oleae silvestres insere truncos. The rest of the passage is variously interpreted, according to our view of this line. (1) most edd. take the reading *olea* (from one MS. which has *oleas*, but they ascribe the *s* to an error due to *s* following) and translate 'Nor graft wild trees with olive', do not graft wild olive with the true olive.

But the sudden digression from vines to olives right in the middle of the subject is incredible: all the best MSS. have *oleae* (except Med. which has *oleas*, as said), and Servius recognises it: and the end of the passage 312—314 suits vines as well as, if not better than, olives.

Therefore with Con. Heyn. (and the translators Voss., L. L., R.) I take (2) *oleae*, and translate 'Nor plant among the vines the wild olive trunks' for supports: *insere* being used like *inter-sere* above 299.

303. *excidit*, 'bursts out'.

306. *caelo dedit*, 'sends up to heaven'.

308. *ruit*, 'pours'.

310. *a vertice*, 'from above', so *ingens a vertice pontus*, 'a huge sea from above', *Aen.* I. 114.

312. *hoc ubi*, 'when this befalls', unusual omission of verb.

non a stirpe valent, i.e. there is no life or strength left in the stock.

314. *superat*, as before, 'survives'.

[315—345. Plant vines not in winter when all is locked with frost but in spring: in spring Heaven weds Earth, and all is fruitful. In spring surely it was the world began.]

315. 'Let no adviser so wise prevail with you', abridged but intelligible expression: meaning 'however wise he seem, let him not prevail'.

316. The MSS. are divided between *movere* which is easy, and *moveri* which is unusual: the latter is supported by Nonius and is better in sound. If it is right *tellurem moveri* must be 'that the earth should be stirred', acc. inf. just as it is used with *iubeo*, *volo*, *opto*, &c., a stretch of constr. quite in V.'s manner.

'Hard with the breath of Boreas' (the N. wind) is only ornate for 'frozen'.

317. *semine iacto*, 'when the plant is set', *semen* as above 302.

318. *nec patitur*, 'suffer not' *it*, the plant, to fix, &c.

320. *avis*, the stork, several times mentioned as the harbinger of spring, and feeding on snakes.

321. Notice unusual rhythm.

322. 'Touch the winter' means 'reach the winter signs' of the zodiac: the horses of the sun in their *annual* course are supposed racing round the zodiac.

323. *adeo*, enclitic, ''tis *spring* in truth...'.

325. The old story of the marriage of Heaven and Earth is here poetically given, after Lucretius (I. 250)...imbres, ubi eos pater aether in gremium matris terrai praecipitavit. The Sky (Aether) descends in rain on his bride the Earth, who gives birth to all life.

327. *magnus...magno commixtus corpore*, 'might with might commingling' (R.).

328. *avia virgulta*, 'the pathless copses'.

canoris, as the song-time of birds is the pairing time.

331. The fields 'open their bosom' to the breeze: the old and beautiful image of 325 is still present in the thought of the poet.

superat, 'abounds', as *si superant fetus*, *G.* I. 189.

332. *in...soles...se credere*, a refinement on *solibus se credere*, expressing not merely 'trust themselves to', but adding the idea of 'to meet', 'to face'.

336—342. The suggestion of this idea may have come (as C. points out) from Lucr. V. 783 'In the beginning the earth gave forth all kinds of herbage', &c., but the imaginativeness, the picturesqueness, and the melody of this beautiful passage is Vergil's own.

338. *crediderim*, potential.

340. *cum—hausere*: *cum* here goes with the indicative, being purely relative, the antecedent to *cum* being *ver illud erat*. So always when it means 'then, when', 'at the time when', being strictly temporal with no notion of causation or occasion, it has the indicative.

341. 'Man's iron race reared its head from the hard fields'.

ferrea suggests Vergil's constant idea of man born to labour and

endurance: he felt deeply both the dignity of labour (the side more prominent in the *Georgics*) and the sadness and suffering of human life. The contrast with the fertility and beauty of the great first spring is felt, though with V.'s usual felicity it is given in the lightest of touches.

[Most edd. read *terrea*: which is against all the best MSS.: a much less effective word, and superfluous with *arvis*: while the old commentators who have been quoted in support of it (Serv. Lactantius, Philarg.) may only refer to *duris—arvis*, which sufficiently conveys the idea of 'earth-born men'. So I follow Con. and Prof. Nettleship in retaining *ferrea*.]

342. The stars are (poetically) alive in heaven: *polus dum sidera pascet*, *Aen.* I. 608.

343. *hunc laborem*, 'their troubles here': the storms and frosts and heats, as he hints next line.

344. Notice hypermeter, see above i. 295, ii. 69.

345. *exciperet*, 'welcome'.

[346—353. Various precautions; manure, &c., when you plant.]

346. *virgulta*, V. is probably still thinking of vines mainly; though, as the precept comes from Theophrastus who spoke of all trees, he may here include other trees, and hence *quaecumque*.

347. *memor occule*, 'take heed to bury'. So Hesiod uses μεμνημένος (e.g. ὑλοτομεῖν μεμνημένος, lit. 'cut wood, mindful', *Works and Days*, 422).

350. *halitus*, 'breath': prob. not vapour, but air: he thinks the stones and shells will keep the earth more open, and fancies that the roots will be the better for a little 'breath'.

352. *urguerent*, subj. generic after *reperti qui* (called *consecutive*).

353. *Canis*. The 'Dog' is the constellation of which Sirius is the brightest star: and in Homer's days the true morning rising (see note on *G.* I. 217) of Sirius was in the middle of July, the hottest weather. The expression 'the Dog's rising', 'the scorching Sirius', &c., continued for centuries (as the 'dog-days' still with us) although the rising of Sirius no longer corresponded to the time of greatest heat.

[354—361. Hoeing and ploughing the vineyard: sticks and poles for vines.]

355. *capita*, used for the 'root' as well as the 'top' of the vine: here the former.

356. *presso*, 203.

ipsa, because ploughing in the vineyards might seem a strong measure.

358. They used sticks (*hastilia*) with cross bits, reeds and wands (*calami*) to support the young vines till they grew up to the larger supports, stakes and forks (*sudes—furcas*), and finally the elms themselves.

rasae hastilia virgae, gen. of description, 'shafts of peeled wand'.

361. *adsuescant*, final subj. with *quarum*.

tabulata, 'storeys', the cross-boughs of elms at various heights, compared to the *floors* of a house.

[362—370. Don't prune the young vines: pick the leaves: prune them when grown.]

364. So Lucret. v. 786 says 'to the diverse trees was given an

emulous desire of growing up through the air with full unbridled powers' (*immissis habenis*).

Vergil's 'Launched on the void with loosened rein' (R.) would else be rather a bold flight for a growing vine.

366. *interque legendae*, 'picked out' here and there; *interlegendae* is divided by *que* as Lucret. often does, *inque merentes*, *inque peditus*, *inque tueri*, *inque gredi*, &c. So V. *Aen.* IX. 288 *inque salutatam*.

[371—396. Fencing required to keep out cattle, especially the noxious goat: for this the goat is always sacrificed to Bacchus: description of Bacchus' feast and the *faces* hung on the trees: thus the vines prosper and we will honour the god.]

372. *imprudens laborum*, 'unwitting of trials', skilful though unusual use of *imprudens*, which generally means 'unawares', 'inadvertent'.

373. *super*, 'beside'. *indignas*, 'harsh', a touch of personification, as though the winter acted unworthily.

374. *uri*, the wild cattle of Italy, 'buffaloes'.

capreaeque sequaces, 'pestering roes', the young deer who poke about everywhere; an admirably graphic word.

375. *inludunt*, 'mock' it: a half playful word.

376. *frigora concreta pruina*, 'cold congealed with hoarfrost', a refinement (characteristic) on Lucretius' *nix concreta pruina* III. 20.

378. *venenum*. See 196.

379. *admorso*, 'gnawed', 'nibbled', a precise description of what the goats do. *stirps* is masc. in Vergil: some of the MSS. (from ignorance perhaps of this) alter *admorso*.

381—4. General sense:—The goat is not only sacrificed to Bacchus, but the Athenians (*Thesidae*) invented goat-songs (*τραγ-ῳδίαι*, *veteres ludi*), and prize competitions, and revels, and dances on *goat* skins. The mention of Bacchus leads Vergil to refer to the Dionysiac festivals at Athens, where the worship of Bacchus was most important and famous. It began in early vintage festivals accompanied with rude revelry and song: out of this was gradually developed the elaborate ceremonial of the Dionysiac festival, with processions, sacrifice of the goat, dramatic representation of tragedy (*τραγ-ῳδία*, 'goat-song') and comedy. The connection with the 'goat' makes the reference all the more appropriate here.

proscaenia (Greek word), 'the stage', in front of the back wal or 'scene'.

382. *praemia ingeniis*, 'prize of wit', for at the Dionysiac festiva there were prizes offered for tragedies and comedies.

pagos et compita, 'the villages and cross roads': V. skilfully interweaves with the reference to Athens the rustic festivals in the country villages (*Paganalia*), and town or country cross roads (*Compitalia*).

(Some of the MSS. read corruptly *ingentis*.)

383. *Thesidae*, 'the sons of Theseus' (old mythical hero and king of Athens), the patronymic often so used: cf. *Aeneadae*, and 'children of Israel'.

384. *utres*, this dancing on the inflated skin for a prize was one o the features of the rustic (and afterward the city) Dionysia.

385. *Ausonii coloni*, 'swains of Ausonia', stately poetic name for Italy. The *Ausones* were strictly a tribe on the S. W. of Latium and borders of Campania. Other similar poetic names for 'Italian' are *Aurunci*, *Oenotri*, *Hesperii*. The settlement of Italy by exiles from Troy is the subject of the *Aeneid*.

386. This refers to the 'Fescennine verses', rude satiric songs and jests with which the country people in Italy used to assail each other at their festivals, especially after the harvest (and the vintage, too, no doubt). They much resembled the early Dionysiac songs at Athens. There may have been similar rustic raillery at the *Liberalia* or spring festival of Bacchus.

387. Bark masks.

389. *oscilla* (dim. of *osculum* from *os*), 'little faces' of Bacchus which they hung by an iron ring to the branches of the trees: they swayed about in every direction with the breeze and were supposed to spread fertility.

[The word *oscillate* comes from these *oscilla* or swaying heads.]

mollia, some (C. P.) take to refer to the expression, 'mild': others (Heyn. L. W. K.) 'moveable', 'swaying': but the word naturally means 'soft', and these masks would no doubt commonly be made of wax.

391. *complentur*, 'are filled' with fruit.

392. *honestum*, 'fair'.

393. *honorem*, 'worship'. *honos* is a favourite word of V. and is used for various things, hymns, funerals, rewards, leaves, offerings, beauty, &c. See 404.

394. *lances*, 'dishes' on which the offerings were put.

396. *colurnus* (for *corulnus* from *corulus* = *corylus*), 'of hazel'.

[397—419. Labour of vine cultivation unending: constant breaking of the soil: stripping the trees: pruning down the vines in autumn: burning branches: housing stakes: weeding: hoeing: and fear of storms.]

398. *cui numquam exhausti satis est*, elaborated construction, the gen. of the participle being used like a substantive genitive after *satis*. 'That had no end of weariness'. The simpler phrase would be *qui numquam exhaustus est*.

400. *levandum fronde nemus*, 'the grove must be lightened of its leaves' to give the vines sun enough. *nemus*, perhaps the trees which support, as well as the vines themselves.

401. *actus in orbem*, 'circling', *in orbem* being idiomatically used, where we should say '*in* a ring', because of the motion. So *in numerum*, 'in measured beat', *G.* IV. 175.

403. *iam olim*, 'already then', picked up and repeated in *iam tum*.

406. 'Saturn's curved hook' is the sickle, with which statues or pictures always represented him, as the Latin God of agriculture,

407. *puto* (stem pu-, cf. *purus*), prop. 'to cleanse', so of gardening to 'clear', 'lop', 'prune'.

fingit putando, 'prunes into shape'.

408—10. Sense: 'be the first to work, the last to gather in your grapes', it being very important not to pluck grapes too soon.

410. *metito*. *metere*, 'to mow', is used as a variation, just like *serere*, 'to plant', *semina*, 'the shoots', *seges*, 'the crop': none of these words being properly applicable to the vine.

bis—umbra, 'twice the vines are darkened with shade': he means one 'leafing' will not do in the year: the leaves grow up again later and must be thinned again.

411. *sentes*, 'briars', i.e. any weedy overgrowth.

412. 'Praise large vineyards: till a small one', an epigram of obvious meaning (admire *but don't have* a large one) borrowed from Hesiod, *Works* 634 νῆ' ὀλίγην αἰνεῖν μεγάλῃ δ' ἐνὶ φορτία θέσθαι, 'praise a small ship but put your wares on board a big one'.

413. *ruscum*, 'broom': this and reeds and osiers were used as withies to tie up the growing vines to the stocks and boughs.

416. 'The trees put by the sickle', vivid and half playful way of saying that they need it no more.

417. *effectos antes*, 'his rows are finished'. *antes* [perhaps simply from *ant-* 'opposite'], 'rows', an old word used of soldiers.

418. *pulvis*, 'dust': Pliny (*Nat. Hist.* XVII. 5) says: 'Some people think vines are nourished with dust, and they dust the young trees and sprinkle the roots'.

419. *Iuppiter*, frequently as god of the weather: *G.* I. 418 *uvidus Austris*: *Aen.* IX. 670 *horridus Austris:* and often with 'rain', and 'thunder'.

[420—425. Olives need nothing but the plough.]

422. *haeserunt*, i.e. taken root. *tulerunt*, 'borne', i.e. become used to.

424. *cum vomere*, 'by aid of the plough', a variation on *dente unco*.

425. [Two MSS. read *nutritur*, 'nourishes': but the imperative *nutritor* is supported by one good MS. and Servius; and is more likely to have been altered to *nutritur* than vice versa.]

hoc nutritor, 'rear with this', i.e. with ploughing: the deponent *nutrior* is an old form such as V. loves.

pinguem, &c., proleptic, expressing the result.

Paci placitam, 'beloved of Peace', the olive branch being always a sign of supplication or offer of Peace. *Aen.* VIII. 116 *paciferae ramum praetendit olivae*, VII. 154 *ramis velatos Palladis*.

placitus, 'pleasing': several intrans. words have in poetry and *old* Latin these participles not passive, as *suetus*, *cretus*, *coniuratus*, (497).

[426—457. Fruit trees too take care of themselves: usefulness of other trees: cytisus, pine, willows, broom, box, pitch pine, cedar, cypress, elm, myrtle, cornel, lime, alder, holm oak,—even better than the vine.]

426. *poma*, 'fruit-trees'. There being no ambiguity he uses *poma*, which properly denotes the *fruit*.

428. *que* suits the sense [they trust their own strength *and* need not our help] but grammatically is rather awkward, as it couples an adjective (*indiga*) to a verb (*nituntur*). So *Aen.* VI. 640 *largior hic campos aether* et lumine vestit purpureo [freer...*and* brighter].

430. *inculta aviaria,* 'the birds' wild home', an imaginative expression for *nemus.*

431. *cytisus,* a kind of shrubby 'clover'.

432. *lumina,* see I. 291.

433. '*And* can men be slow to &c.', the *and* expressing (as in all languages) surprise or indignation. So *Aen.* I. 48 *Et* quisquam numen Iunonis adoret?

434. *sequar,* 'trace', ornate word for telling in detail. He asks 'why tell of larger trees when osiers and broom are so useful?'

435. *illae,* demonstrative grammatically superfluous used for dramatic emphasis, a favourite use of Vergil: *Aen.* I. 3 multum *ille* et terris iactatus: VII. 805 bellatrix non *illa* colo: XI. 494 aut *ille* in pastus armentaque tendit equarum.

436. 'Food for honey', a pretty variation, instead of saying 'for bees'.

437. *Cytorus,* in Paphlagonia on S. coast of the Euxine.

438. *Naryciae,* 'Bruttian' [S. coast, 'toe' of Italy], for Locri in Bruttium was a colony from Naryx belonging to Opuntian Locri in N. Greece. The names are 'literary' epithets: a common poetic device. See Introduction.

440. The Caucasus (great range between Caspian and Euxine) in poetry appears as the typical wild mountainous unknown region.

441. *animosi,* 'violent': rather choice word, lit. 'high-spirited', and so shewing the poetic personifying instinct.

443. *cupressosque,* hypermeter, see I. 295, II. 69.

444. *trivere* (gnomic perf. I. 49), 'they smooth' by cutting and shaving.

tympana (Greek word), 'drum wheels', i.e. solid wheels without spokes looking like a drum head.

445. *carinas, not* the keel which was straight, but the hull* made of curved timbers (*pandas*).

446. *frondibus,* for in the hot plains grass often failed and elm leaves were good fodder.

447. *bona bello cornus,* i.e. produces javelins, *fecunda hastilibus est,* continued on. So *Aen.* IX. 698 volat Itala *cornus,* XII. 267 stridula dat sonitum *cornus.*

448. *Ituraeos* [poetic epithet, see 438]. Savage archer tribe of Arabs in Coele Syria beyond Jordan.

449. *torno rasile,* 'smoothed with the lathe'; for *tilia* see I. 173. The 'smoothing' of the trees is part of the process of 'receiving shape'.

452. *Pado,* local abl. 'down the Po'.

455. i.e. the vine has caused bloodshed and so is after all less precious than the harmless trees.

ad culpam, variation for prose dative.

456. *Centauros.* Ovid's version of this tale is as follows (*Met.* XII. 210): Pirithous son of Ixion king of Lapithae invited the Centaurs (monsters half horse half man, sons also of Ixion) to his marriage feast. There they got drunk, and Eurytus a fierce Centaur tried to carry off the

* As Prof. Nettleship has shewn *Journ. Phil.* XII. 192.

bride. The Lapithae resisted and thus the feast turned into a bloody fray.

Rhoecus was another Centaur killed at the same time.

Pholus, also a Centaur. Hercules in one of his labours came to the house of Pholus, and found him with a jar of wine given him by Dionysus. He opened this jar contrary to Pholus' wish: other Centaurs were attracted to the house: Hercules drove them away, and amongst others killed Pholus with a poisoned arrow.

457. *Hylaeus*, another Centaur killed in the fight with the Lapithae. The fight between Centaurs and Lapithae is the subject of the well-known Parthenon frieze by Phidias, now in the British Museum.

[458—474. The happiness of country life: though he has no luxury nor retinue, he has peace, wealth, the sweet sounds and sights of nature; a life hardy, healthy, and pure.]

For this passionate and beautiful outburst see Introduction.

458. *norint*, not 'did they but know' (*now*) which would be *nossent*, but 'could they but know': it corresponds to the *pres.* not *impf.* subj.

460. *iustissima*, 'righteous' earth, giving bounteously to all alike, and defrauding not: a beautiful and striking epithet.

461. *foribus*, abl. of description.

The 'morning call' on the great man from 6—8 A.M. was a regular feature of town life.

463. *inhiant*, 'stare at'. A strong word, literally 'gape open-mouthed at', orig. with dat. (*pectoribus inhians*) but like so many words contracts a transitive meaning (scrutinize, admire, &c.) and with it a trans. constr.

464. *inlusas*, a bold word: he means 'fancy-wrought' [lit. 'sported in'] but he also means to suggest the common meaning '*mocked*', implying a touch of contempt for the broideries, exactly as *venenum* and *fucatur* give a touch of contempt for the dyes, and *corrumpitur* for the scented oil.

Ephyreia, 'Corinthian': Ephyre being the old Homeric name for Corinth. We learn from Cicero that the Corinthian bronzes were specially valued (Verres II. 34 &c.).

465. By *Assyrian* he means vaguely Eastern, or perhaps more specially (and inaccurately) Phoenician.

veneno, 'drug', is used as a poetic term for 'dye' by Hor. *Ep.* II. I. 207 lana Tarentino violas imitata *veneno* without any condemnatory meaning: but V. uses the bad associations of the word here suggestively as Ovid *Rem. Am.* 351 positis sua collinet ora *venenis*, of the girl who paints herself.

So *fuco* it is *possible* to use neutrally for 'colour': but Cic. regularly uses it opposed to *verus*, *sincerus*, *naturalis*, *simplex*, &c.

465—6. 'Nor white wool stained with Assyrian drugs, nor the service of pure oil tainted with cassia'.

usus, an effective abstract for concrete: a favourite device of poets and V. specially: so *volnera* derigere, canentem duxisse *senectam* (white plumage).

467. Every word of these melodious and beautiful lines is telling

from the suggested contrast to Rome, with its care and hubbub (secura quies), its vice and fraud (nescia fallere). its dust and crowd (latis otia fundis), its artificial scenery (vivi lacus), its heat (frigida Tempe), its *un*soothing sound (mugitus boum), its sleeplessness (molles somni), its sloth (patiens operum), its luxury (exiguo adsueta), and its wickedness (sacra deum) and loss of the old piety and dutifulness (sanctique patres).

469. *vivique lacus*, 'living lakes', a delightful expression for the natural fresh lakes. Remember that the home of Vergil's childhood was barely 20 miles from the beautiful Lago di Garda.

Tempe, a poetic conventional term for any beautiful defile: the original Tempe being the valley of the Peneus in N. Thessaly between M. Olympus and M. Ossa.

frigidus, 'cool', constantly a word of praise in the mouth of the Italian poets: *frigidus* aera vesper temperat *G.* III. 336: Hor. *Od.* III. 4. 22 *frigidum* Praeneste: Mart. 4. 64. 14 sub urbe *frigus*.

473. *sacra—patres*, 'worship of gods and reverence for age'.

474. An allusion to the old story of the four ages, gradually degenerating, gold, silver, bronze, iron: in the last the maiden (daughter of Zeus and Themis) Justice fled from mankind now given over to bloodshed and strife: Ovid *Met.* I. 149 virgo caede madentes ultima caelestum terras Astraea reliquit; she fled to Heaven and became Astraea. *Ecl.* IV. 6.

[475—end. The Muses I love and serve before all: may they teach me the secrets of nature: or if my spirit is too low for that let me humbly sing the country: Oh for the plains, the mountains, the dells of Greece! Happy is Nature's bard who *knows* and fears not: but happy he too who knows the gods of the country. He is not distressed by ambition, nor wars, nor envy, nor pain: he gathers his fruits regardless of the vain wishes and pursuits of others. The rustic has labour all the year: his land and trees bear all he needs: his chaste wife, loving children; his feasts and sports. Such the life of old: such the golden age.]

476. *sacra fero*, 'whose rites I bear', imaginative expression for 'whose servant I am', the bards being 'servants of the Muse' from Homer's time. So Hor. *Musarum sacerdos*, *Od.* III. 1. 3.

477. Here the poet is thinking of the old Greek philosopher poets (e.g. the Sicilian philosopher *Empedocles*, about 444 B.C., who wrote a didactic poem on 'Nature', or *Xenophanes*, about the sixth century, who wrote a poem on the same subject), and mythical bards (Orpheus and Musaeus) who told in verse the secrets of nature. This he conceives as the highest function of the Muses, and as such a poet he specially praises his great master Lucretius, in the well-known lines 490—2. For himself if he cannot reach these high themes, he will be a poet of the country.

478. *labores*, which V. imitating Lucret. (V. 751 Solis defectus lunaeque latebras) substitutes for *latebras*, is a more picturesque word, 'the labours' or 'sufferings' of the moon when she is obscured.

481. *tantum properent*, 'hasten so fast'. For *Oceano* see above II. 122.

484. *frigidus*, the emphatic position makes it predicative, 'should my heart's blood be too chill, and forbid me, &c.' It was a common notion that the heart was the seat of intelligence (cf. Latin words *cordatus*, 'prudent', *excors*, 'silly', and the wise consul Scip. Nasica called *Corculum*): but V. here is probably referring more specially to Empedocles' theory that the *blood about the heart* was the seat of the mind. Cic. *Tusc.* I. 9 Empedocles animum esse censet *cordi suffusum sanguinem*.

487. *Spercheos*, river in North Greece, watering the plain (just N. of Thermopylae) between M. Oeta and M. Othrys.

bacchata, lit. 'revelled over', the deponent being used passive; cf. *Aen.* III. 125 *bacchatam Naxon*.

virginibus is dat., see above, II. 16.

488. *Taygeta*, range of mountains W. of Laconia.

Haemus, range in North Thrace, S. of Danube, *G.* I. 492. The love and longing for the country and beautiful scenery is genuine and deep in the poet's mind: but the names chosen are from places he had not seen: they are *literary*.

490. *qui*, Lucretius: the poem entitled 'De *rerum* natura'.

491. V. is clearly thinking of Lucretius' great address to Epicurus, his master in philosophy, in his third book (13—30): 'Soon as thy teaching...has proclaimed the nature of things, *the terrors of the mind are dispelled*...On the other hand *the regions of Acheron vanish*...'. The Philosophy of Epicurus destroyed the fear of death.

494. *Pan* (notice Greek acc.), the Greek god of flocks and shepherds, inventor of the *syrinx* or pipe.

Silvanus, the Latin god of fields and woods: later sometimes even identified with Pan.

495. *fasces*, the lictor's rods (sign of magistrate's authority), called *populi* because the people elected the magistrates.

497. *The Dacians*, a savage tribe N. of Danube, used constantly during the whole of Augustus' rule to cross the river and harry the borders of the Roman possessions in Thrace.

Histro is the Danube. *coniurato*, a bold and picturesque personification.

498. *peritura*, 'doomed' realms: the subject races destined to fall before Rome.

499. Observe that 'pity for the poor' is one of the troubles from which the country life is free. A suggestive difference between the ancient and modern point of view.

501—2. *tulere...carpsit...vidit*, gnomic or habitual perfects, I. 49. 'The iron laws, the mad turmoil of the forum, the people's archives'.

ferrea merely describes the stern rigidity of the courts: the simple gentle country life has nothing to do with such harsh things.

503—512. Description of men's various fatal follies and pursuits and wickedness opposed to the simple healthful energies and pure delights of the country. The whole passage is written in Vergil's most compressed and vivid and telling style.

504. *penetrant*, 'press through to'.

505. *petit*, in its hostile sense: 'smites with havoc a city or hapless household, that he may drink from a jewelled cup or sleep on Tyrian purple'.

506. *Sarranus;* Sarra was the old name of Tyre.

508. 'One is rapt in amaze at (the glory of) the tribune'. *rostra*, orig. the stone stage in the forum (adorned with *beaks* (rostra) of ships taken from the Antiates B.C. 339), whence the orators addressed the comitia. So any platform.

508—10. 'Another, awe struck, is transported by the cheers from plebs and patres (peers and populace) echoing again and again along the benches'.

509. *cunei* are 'wedges' or blocks of seats in the theatre.

enim, the *old* use of the word (not as usually giving the reason, but) simply an affirmative and emphasising enclitic. So *Aen.* VI. 317 *Aeneas miratus enim*, 'Aen. marvelled indeed': X. 874 *Aen. adgnovit enim*, 'Verily Aeneas knew him'. So in *enim vero:* and the affirmative use in comedy, *Ego enim vocari iussi* (I *did* send for you), *enim me nominat* ('pon my word he mentions my name).

514. 'Hence comes his year's work', i.e. the *produce*; a bold use, being a further extension of what we find e.g. *A.* VII. 248 Iliadum *labor* vestes, VI. 27 *labor* ille domus. So in English we speak of a man's *work*, meaning both the labour and the result of the labour.

516. *nec requies quin: quin* is due to the negative idea, 'no rest'. *non cessat quin* would be a more commonplace construction, and this is practically the same. Moreover the 'no rest' in thought extends beyond the *quin*-clause (which only has to do with the *fruitful* season) to the winter, &c.

'No respite: either with fruit, &c.'

517. *merges*, 'sheaf'.

518. *oneret sulcos*, when growing. *horrea vincat*, when reaped.

519. *Sicyonia* (literary or poetic epithet). *Sicyon*, in N. Peloponnese, famous for olives.

trapeta (Greek word), 'oil press': though in Greek the work τραπητὴς is an agent, masculine, and means 'grape treader', 'wine presser'.

519—22. Notice the picturesque rapidity of all this: giving the right suggestion, of cheerful energy and variety.

524. 'His pure house guards its chastity', poetic personification.

528. *ignis*, the altar in the open air.

cratera coronant, 'crown the bowl' with flowers, Vergil means, which the Romans did at feasts: so *cratera corona induit, A.* III. 525: but he intends also to translate no doubt the common Homeric κοῦροι δὲ κρητῆρας ἐπεστέψαντο ποτοῖο, which however simply meant 'filled' not 'crowned'.

529. *Lenaeus*, common Greek name (from ληνός, 'wine press') for Bacchus.

530. *certamina*, abstract ('contest') for the concrete 'mark' by a rather bold variation. He also at the same time after his manner works in the technical phrase *certamina ponere*, 'to appoint a contest'.

534. *scilicet*, 'doubtless', 'surely'.

536. *Dictaei*, 'Cretan', referring to the tale of Iuppiter being born in the cave of M. Dicte in Krete. Iuppiter succeeded Saturn who reigned in the Age of Gold in Latium.

537. The ox the friend of man was of old regarded as sacred: it was impious to kill him.

541. *aequor* is the 'plain': and the met. is clearly a chariot

BOOK III.

[1—48. Invocation: Pales, Apollo, Lycaeus. The tales of old are hackneyed: I must try a new theme. I shall build a temple to my own land. I see Caesar the deity of it: games with all Greece contending: processions and sacrifices: carved on the doors the victories and triumphs of Caesar: statues of his great ancestors: envy quelled. Now to the woods and glades, Maecenas; Cithaeron, home of cattle, and Epidaurus of horses, and Sparta of dogs, summon me: hereafter of the name and fame of Caesar.]

1. *Pales*, rural deity of shepherds and flocks, whose festival (Palilia) was kept 21st April, and was regarded as the natal day of the city. Ovid *Fast.* IV. 721 gives a long and lively account of it: the offerings, the peculiar purifications and celebrations, and the prayer addressed to her. She made the flocks and herds fertile in milk, wool and young.

Other writers make Pales masculine: but in V. and Ovid the name is fem.

2. *Amphrysus* was a small river in Thessaly (flowing N. into Pagasaean gulf), where Apollo fed the flocks of King Admetus. According to a common account, this service was a punishment for having killed the Cyclops.

Apollo is therefore the 'Shepherd from Amphrysus'. In Theoc. XXV. 21 we have the name νόμιος 'pastoral' definitely attached to Apollo as a title.

ab depends on *pastor*, a special use of the preposition with names. Cf. Prop. VI. 6. 37 servator *ab Alba* Auguste, which Lad. quotes. The ordinary syntax is that preps. should depend on verbs, participles, or adjectives.

Lycaei, the rustic god Pan, named from Mt Lycaeus in Arcadia the original place of his worship and home.

3. i.e. the old hero tales ('which might have charmed us with song') are too well known.

4. *Eurysthea* (note Greek acc. of Greek names) was the taskmaster of Herakles (Hercules) for whom the latter performed his celebrated twelve labours.

5. *Busiris*, a savage king of Egypt who sacrificed all strangers, till Herakles came: he was seized like the rest, but broke his bonds and slew the king.

inlaudati, 'unblessed', a playfully ironic epithet for the cruel barbarian.

6. 'Who has not sung of Hylas?' V. is thinking of the beautiful poem of Theocritus, who tells how Hylas, a lovely Argive boy, beloved of Herakles, went with him in the Argo when they sailed after the Golden Fleece. They landed in Propontis, and Hylas went to the spring to fetch water: but the nymphs all loved him when they saw him, and drew him down, and he was never seen again.

cui, dat. of agent after participle, a Greek constr. adopted by Augustan poets, habitae *Grais* oracula *G.* II. 16: *apibus* depasta *Ecl.* I. 55: *tibi* relictum *A.* VI. 509: *cuique* repertum VII. 507. See 170.

Delos, the sacred island, where *Latona* (Leto) gave birth to Apollo and Artemis.

7. *Pelops*, son of Lydian king Tantalus, who served him up to the gods at a feast. Demeter distracted about her lost daughter ate a piece of the shoulder: the rest of the gods discovered the horrid fraud, and restored Pelops, filling up the missing shoulder with ivory (*eburno umero*). Pelops became a skilful charioteer (*acer equis*) and entered with other suitors for the chariot race at Pisa in Elis, of which the prize was *Hippodame* (usually Hippodameia) daughter of the king. He won by bribing the driver to take out the linch-pin of Oenomaus' chariot, the king having outstripped and slain the other wooers. Pindar tells us that Poseidon gave Pelops winged horses.

9. *virum volitare per ora*, 'float upon the lips of men', a bold imaginative phrase for fame, adopted from Ennius' epitaph,

nemo me lacrumis decoret nec funera fletu
faxit: cur? *volito vivu' per ora virum.*

So again *A.* XII. 235 *vivusque per ora feretur.* [C. takes it 'flit before the face': but V. is clearly quoting Ennius who is speaking of *fame.*]

11. *Aonio* was the name of a part of Boeotia, where were Mt Helicon and the spring Aganippe, the haunt of the Muses. So Lucr. I. 115 says of Ennius 'primus amoeno Detulit ex Helicone perenni fronde coronam'.

In what follows the poet promises in a fine allegorical vision hereafter to write a poem in honour of Augustus. He returns in triumph from Helicon, bringing home his palms, to found by his native stream a temple to Caesar (10—16). There in purple clad, he will celebrate games—chariot and foot-race and boxing (17—20). With olive crown he will offer sacrifice, and institute stage plays (21—25). Carved on the doors shall be exploits of Caesar: battles in India, Egypt, Asia—East and West (26—32). There shall be statues of his Trojan ancestors; and Envy cowed and dreading infernal torture (33—39).

12. *Idumaeas palmas*, 'palms of Idumaea' (S. of Judaea, where are forests of palms); a well-known badge of victory, carried by the general in the triumph.

Mantua was Vergil's birthplace, on the Mincio (15) in N. Italy.

13. 'The temple by the river' is suggested by the great marble temple of Zeus at Olympia.

17. The poet is figuratively the prominent personage at the festival, dressed in purple like the praetor in his striped toga at his own games.

19. Greece shall leave *Alpheus* (the river of Elis, where Olympian games were held) and the *groves of Molorchus*, i.e. Nemea, a valley S. of Corinth, where Herakles was entertained by a peasant *Molorchus* when he came to slay the Nemean lion: and where games were held every two years.

mihi, 'for me' eth. dat. i.e. 'at my word'. The poet creates it all.

20. *crudus*, properly 'hard' (stem CRU- whence *crusta*, *crudelis*, *crystallus*, *cruor* 'clotted blood') which is probably the meaning both here and *A*. v. 69. Others take it 'raw' (the secondary sense) i.e. untanned hide: but as the *caestus* was a hide-thong weighted with lead, 'hard' seems more likely.

21. The sacrificer was decked with an olive wreath of *clipped* or *trimmed* leaves (*tonsae*).

22—3. *iam nunc*, 'even now' and *iuvat* ''tis sweet': he is as it were carried away by the vision of the triumph to be, and realises it as present.

pompa, Greek word (from πέμπω 'to send' or 'escort') in its proper sense 'procession'.

24. *ut* depends on *videre*: 'or to see how the scene &c.'

versis discedat frontibus, 'parts and shifts its faces': sometimes the scene was changed by *turning round* (*versis*) the panel on a pivot, sometimes by parting the back (*discedat*). These devices were probably rarely resorted to, according to the Greek original custom of having the scene of the play commonly unaltered.

25. 'Inwoven Britains raise the purple curtains', an almost playful artificiality of expression, describing the slow rise of the curtain (which was drawn *up*, not *down*, to hide the stage) with savage figures embroidered on it, as if the *figures raised it*.

Britanni are simply remote barbarians.

26. Similarly there are carvings on the doors of Phoebus' temple (VI. 20) and on Dido's temple to Iuppiter is wrought the story of Troy (VI. 456).

26—33. In these lines the poet depicts the subjection by Augustus of divers nations and countries, viz. (1) India (*Gangaridae*), (2) Egypt (*Nilum*), (3) Asia, (4) Armenia (*Niphaten*), (5) Parthia and (6), more generally and vaguely, the East and West (*utroque ab litore...diverso ex hoste*), i.e. Europe and Asia.

The historical facts of Augustus' successes are briefly these, in chronological order:

in 42 B.C. he defeated at *Philippi* the party of Brutus and Cassius, the murderers of Iulius Caesar.

" 40 " he was successful in a rather unimportant war in *Italy*.

" 36 " his generals defeated Sextus Pompeius in *Sicily*.

" 35–34 " he carried on war against *Dalmatia* ending in complete subjugation.

" 31 " came the great victory at *Actium*, over Antony (who commanded the forces of the East) and Cleopatra with the fleet of Egypt. In the same year he marched through Syria and part of Asia Minor and settled the affairs of the East, receiving the submission of various Oriental tribes.

in 30 B.C. he marched through Egypt, the expedition ending in the complete surrender and the suicide of Antony and Cleopatra.

" 29 " he triumphed at Rome, celebrating only the victories of *Dalmatia*, *Actium*, and *Egypt*.

The question here is whether Vergil means these lines to be a reference to accomplished facts, and wrote them about the time of the triumph (29 B.C.): or whether they were written earlier.

If we take them as written in 29, the poetic exaggeration is excessive. (1) Augustus had no fight with Indians at all, (3) he never 'subdued' Asia or (4) 'beat back' Niphates or (5) the Parthian: while (6) the 'double triumph over Europe and Asia' is at once exaggerated and inaccurate as describing a triumph to celebrate the victories of Dalmatia, Actium, and Egypt.

It is much more easy to believe that the passage was written while Augustus was settling the empire in 31 B.C.: just at a time when the triumphant pacification of the East, succeeding the series of victories nearer home (Philippi, Italy, Sicily, Dalmatia, Actium), would justify any exultation; when the poet's vision of triumph was still partly forecast, and the enthusiasm was in its first fever. It will then harmonise well with IV. 561, on which see notes.

27. *Gangaridae*, an Indian tribe at the mouth of the Ganges.

Quirinus, the sacred name of Romulus, when dead and deified: the triumphs of Augustus and his army are imaginatively depicted as 'the arms of conquering Quirinus'.

28. *magnum*, adj. 'high', 'full'.

29. 'Pillars towering with bronze of ships' refers to the Roman custom of commemorating naval victories by columns with prows of ships projecting on each side, called *rostratae columnae*.

Such a pillar to commemorate Actium was made by Augustus probably of the bronze from the triremes themselves: so that *aere* is abl. of material.

30. *Niphaten*, a mountain in Armenia: *pulsum* means 'routed', 'defeated', a natural personification of a place. [There is no reason to suppose, with C., that V. mistakes Niphates for a river.]

31. *versis*, 'backward-fired': the 'Parthian arrows', discharged while the foe were flying, were famous.

33. *utroque ab litore*, Europe and Asia.

34. The marble of the Aegaean isle of *Paros* was always the choice material of Greek sculpture.

35. *Assaracus*, son of Tros (36), mythical ancestor of Aeneas, and so of the *Iulia* gens. The identification of the *Iulii* with the descendants of Iulus son of Aeneas was afterwards worked out in the Aeneid.

36. Apollo, called *Cynthius* from Mt Cynthus in Delos where he was born, had been hired by King Laomedon to build (with the aid of Neptune) the walls of Troy.

37—39. The temple is to have a painting or bas-relief representing Spite driven by the Furies to punishment below, and affrighted at the sight of Cocytus, the torture of Ixion, and Sisyphus rolling his stone.

This is a highly poetic and imaginative rendering of Augustus crushing discontent and conspiracy at home, as 26—34 gives his triumph over his open foes.

The Furies are connected with Cocytus again *A.* VI. 374 *amnemque severum Eumenidum.* *Cocytus* 'Wailing', a river of Tartarus.

38. *Ixion* for offering violence to Iuno was punished by Iuppiter in Hades, being bound to a wheel that revolved for ever.

Vergil alone mentions 'snakes' as part of the horror: *tortos* suggests (as Servius explains) that the snakes were used for cords to bind his hands and feet to the wheel.

39. *immanem*, 'cruel'.

saxum refers to the punishment of Sisyphus, the brigand-king of Corinth, who in Hades had to roll a stone for ever up hill, which was always falling back upon him. This stone is here boldly and expressively called 'unconquerable', *non exsuperabile.*

These two were stock instances of sinners tortured below (Ov. *Met.* IV. 459, X. 43 &c.), which explains the omission of Sisyphus' name: so *A.* VI. 616 'saxum ingens volvont alii radiisve rotarum districti pendent'.

40. *Dryadum*, 'the wood nymphs' of the Greek mythology.

sequamur, 'track', 'seek', a favourite use of V. *sequere Italiam ventis A.* IV. 381, *sequi tabulata per ulmos G.* II. 361.

41. *intactos*, 'wild': but the epithet suggests Vergil's love for the country as something 'undefiled' by man.

Maecenas had urged V. to write the Georgics: see Introduction.

42. *incohat.* This and not *inchoat* is the true classical spelling.

en age, &c. C. takes this as an address to *Maecenas* 'to plunge with him into the subject'. It is simpler to take it (with W. L.) as an exclamation addressed to himself.

43. He is going to treat of animals: and he expresses this imaginatively by saying he is summoned to Cithaeron (mountain on the border of Boeotia,—the land full of cattle, and the mount of wild beasts), to Taygetus (mountain of Laconia famous for dogs), and Epidaurus (in Argolis, the land famed for horses).

46. 'To sing the wars of Caesar' V. here sets before him as an aim hereafter to be fulfilled, see 11. The idea was carried out in a very different shape, in the Aeneid, when the *military* glory of Augustus had fallen into the background.

dicere. The infin. prolate is used by V. with many more verbs than by prose writers: in fact with any verb implying order, wish, eagerness, intention, refusal, &c. Thus V. has inf. with *hortor, impello, adgredior, insto, parco, ardeo, suadeo, tendo, abrogo, fugio, oro, monstro, fugio*, &c.

48. *Tithonus*, son of Laomedon and brother of Priam, a Trojan prince: but there is an inaccuracy in mentioning him, as he was descended from Ilus son of Tros, and was therefore not ancestor of Aeneas and the Iulii, who came (35) from Assaracus son of Tros. The fact is that Vergil treats all the Trojan princes generally as ancestors.

[49—71. For horses or cattle-breeding the *mothers* should be chosen with care: the points of a good cow: the proper ages, from

4 to 10. Always breed early, while they are young: disease, age, death are always at hand, and you will always have failures among your brood.]

49. *Olympiacae*. Olympia in Elis, the scene of the famous Olympian games, 19.

51. *praecipue*, 'first': let it be his chief care.

The dam should be *grim* (*torvus*) with ugly or unwieldy (*turpe*) head, and a burly (*plurima*) neck. The more slim and elegant head and neck would be the sign of a less strong breed.

53. *palearia*, 'dewlap'. *tenus*, usually with abl. for gen. See *Aen*. X. 207 *laterum tenus*.

The details are selected from Varro's description of a good breed of cattle (II. v.) as follows:—He says they should be 'well made, sound of limb, *rather long*, big, black-horned, *broad-browed*, eyes large and black, ears shaggy, jaws tight shut, *blunt-nosed*, *not humped* but the back gently sloped, *nostrils wide*, dark lips, neck *thick and long*, *dewlap* (palearia) *drooping low*, *big body*, stout ribs, broad shoulders, and *long tail reaching to its heels*, &c.'

54. *nullus modus*, 'no limit': half playful exaggeration.

55. *pes etiam*, 'even the foot'. He says 'even' because in this point alone he differs from Varro and is following some other authority.

camuris, 'curving in'.

58. He says *tota*, 'the whole body', because he has been speaking of details.

59. *vestigia*, no need to take it as the *feet* (as C. is inclined to do): for in walking the tail would sweep (*verrit*) not the feet but the *footsteps*.

60. The infin. after subs. *aetas* is a rather rare const. perhaps imitated from Greek where it is common: somewhat similar are *modus imponere G*. II. 73: *tempus* humo *tegere G*. I. 213: nullam esse *rationem amittere* Cic. *Caec*. 5: numquid *modi* est eum *quaerere* Plaut. *Men*. 233.

Lucina ('bringing to *light*'), surname of Diana as the goddess who presides over childbirth.

Note the Greek rhythm and hiatus, with the Greek word *hymenaeos*, as often: so *Neptuno Aegaeo A*. III. 74: *Parrhasio Euandro* XI. 31.

iustos, 'regular', 'proper': a not uncommon use of the word.

62. *habilis*, 'fit'.

64. *solve*, 'loose' them to mate with the cows: being kept apart and confined of course till the proper time.

pecuaria, 'herds'.

66—68. The connection of thought is: you must *lose no time* with your young cows in breeding (*iuventas*, *primus*, *suffice*): disease and decay are the rule in this world. The touch of sadness is characteristic.

70. *ne post amissa requiras anteveni*, 'lest you should regret your losses afterward, forestall them', i.e. breed largely knowing you will have failures: repair your flock yearly with promising young cattle, to take the place of the failures.

[72—94. Points of a good horse: his action, spirit, shape, colour,

habits, hair, spine, hoof—like the horses of Pollux, Mars, Achilles, or even like that into which Saturnus changed.]

73. *in spem* (where we say 'in' instead of 'into'), like *in numerum*, 'in time', *in orbem*, 'going the round', *in versum*, 'in line'. See note IV. 175.

submittere, 'to rear'.

The word 'submitto' is used of *rearing* (as a regular farmer's term), especially for breeding purposes, here expressed by *in spem gentis*, 'in hope of progeny'. *submittite tauros Ecl.* I. 46: *pecori submittere habendo* infra 159.

74. *iam inde*, emphatic with *a teneris*: 'from their earliest youth'.

75. *generosi*, 'high-bred'.

76. *mollia*, 'elastic': the phrase (according to Servius) is quoted from Ennius who uses it of cranes, 'mollia crura reponunt': it is the opposite of 'stiff'.

80. *argutus* (properly 'clear', from *arguo*, stem arg-, seen in ἀργός, *argentum*, *argilla*, &c., where originally it means 'white'), a word applied to various things:—'shrill', 'keen', 'quick', of sounds, movements, even of smells. These are the ordinary uses: but here it is exceptional, and seems to mean 'with sharp lines', 'slender': 'clean cut' (R.).

82. *spadices*, 'bay', said by Gellius (Latin student and antiquarian of 2nd cent. A.D.) to be derived from Greek dialectic word for 'palm', the colour being that of a date.

glaucus (applied to the *willow*, *G.* II. 13, *sedge*, *A.* VI. 416, and by Lucr. and V. to *water*), 'grey'.

83. *gilvus* (same stem as *yellow*, *yolk*, *gold*), probably what we call 'chestnut', rather inaccurately.

84. *micat*, of quick movement: so *micare digitis* of the rapid varied movement of the hands in the old game of *moro*. It describes the rapid changing movement of the ears when the horse is agitated.

85. *collectum ignem*, 'the gathered fire', a picturesque exaggerated way of describing the excited snorts and pants of the startled beast.

87. 'The double spine' seems to mean simply that the depression in the middle of the vertebrae is visible, owing to the horse not being too coarsely made. Varro (II. 7. 5) says 'a double spine if possible, or at any rate not protruding'. Xen. (*Re Equestr.* I. 12) says 'the double spine is softer to sit upon and pleasanter to look at'.

89—94. After describing the high-bred horse, he compares it to the famous horses of song and story.

89. Castor and *Pollux*, twin demigods, born of Leda in *Amyclae* in Laconia, famous as tamers of horses, had been presented with two divine horses, Xanthus and *Cyllarus*, by Neptune. Such is one version of the story. At Rome the *equites* regarded these twins as their special patrons, and the procession on horseback on 15 July ('the proud Ides when the squadron rides') was a festival three centuries old.

91. The horses of Ares (Mars) and Achilles are mentioned in the *Iliad* (XV. 119: XVI. 148).

Achilli, irregular gen. from nom. *Achilles*. So *Ulixi*, *A.* II. 7.

93. The story was that Saturn fell in love with the Oceanid

nymph Philyra, but being surprised by his wife Ops fled away in the form of a horse. See 550.

94. *Pelion*, a mountain on the east coast of Thessaly, south of Ossa.

The Greek form of Greek names is very common in Latin poets, e.g. *Tyndarida*, *Laocoonta*, *Hectora*, *Ilionea*, *Dido*, all Greek acc. in Vergil.

[95—122. Old horses bad for breeding and racing too. Description in vivid detail of a horse-race. Erechtheus inventor of driving: the Lapithae of riding.]

96. *abde domo*, most simply 'keep hid at home': don't let him out to breed among the mares.

nec turpi ignosce senectae it is best to take also simply; 'favour not his inglorious age': don't allow him to breed when he is old and broken down. [Servius' way of taking it, so that *nec* only negatives *turpi*, 'his not inglorious age', is harsh and artificial.]

97—100. General sense: the old horse is unfit for breeding; and unfit for racing too. [Others take *si quando ad proelia*, &c. also of breeding (proelia metaphorical): but this would be mere repetition, and he goes on to speak at length of racing.]

100. i.e. first look to his spirit and youth.

101. *artes*, 'qualities', 'powers'.

prolemque parentum, 'his ancestors': it is best to take *prolem* a collective noun, 'the stock', not an abstract, 'the breed', though either is possible.

102. i.e. count up among his ancestors those which have failed to win and those which have won races. The horse's 'grief' at being beaten and the 'pride' of victory is a touch of the half playful exaggeration we have so much of in the Georgics. See Introduction, p. 40.

103. *campum corripere*. *rapio* and *corripio* are common in such expressions: it is a bold and vivid way of saying 'speed over', 'scour' the plain. [For the Lucretian *nonne vides* see 250, and Introd. p. 26.]

105. *exultantiaque haurit corda pavor pulsans*, a violent and strained though forcible phrase, to suit the violent excitement it describes: 'the beat of fear pulls at their bounding hearts'.

haurit is literally 'drains', 'sucks'.

The same phrase is used again to describe the violent excitement of the racing oarsmen awaiting the signal (V. 138), where also 102—3 is used again.

106. *verbere* for the 'lash': abstract for concrete. So infixum *volnus* for the 'sword', *A.* IV. 689.

108—110. The idea is from Homer, *Il.* XXIII. 368, where in describing a chariot-race he says 'And at times the cars ran on the rich earth, and at times bounded into the air'.

113. *Erichthonius* (or shortened Erechtheus), ancient mythical king of Athens, supposed to be inventor of the four-horse chariot.

115. The Lapithae, a Thessalian mythical tribe, in the Pelethronian forest on Pelion, were supposed to be the inventors of *riding*.

gyros, 'riding in a ring'.

dedere, 'gave', i.e. 'invented'.

117. 'To gather his proud steps', a vivid and forcible phrase of the high action of a spirited horse.

It is rather a harsh strain of language to make the *rider* do this, as Vergil does.

118. *uterque*, of car-drawing and riding.

119. *exquirunt*, 'seek', not (as at first sight seems easier) to draw or ride, but to *breed* for drawing or riding. The subsequent context is all about the breeder, and this interpretation alone makes the sense consistent and consecutive.

120. *ille*, the *old* horse, past service now, however noble his origin and great his triumphs.

121. *Epirus*, famed for horses, *G.* I. 59 *palmas Epiros equarum:* and *Mycenae*, the capital of 'Argos the horse-feeder', as Homer calls it.

122. *Neptunus* (or Poseidon) was especially the god of horses: Hippios was one of his surnames: and the Athenians spoke of him as having endowed their land with its fine horses (Soph. *O. C.* 712).

[123—137. Feed up the male, and keep the mares on scanty diet and hard exercise.]

124. *pingui* used as subst. 'flesh': we have similar collocations in *deserta per ardua* 291, *plurimus volitans* 147.

126. *florentes*, in its literal sense 'flowery'.

127. *superesse*, 'to be strong enough': rather strained usage.

128. *ieiunia*, 'gauntness'.

129. *ipsa armenta*, i.e. the mares; which have to be exercised and kept on short diet, to make them more likely to be fertile.

133—4. i.e. at the threshing time, in the summer. This seems rather late for breeding.

135—7. 'This they do, that the fertile soil be not blunted by surfeit, nor the furrows choked and clogged, but may take eagerly the seed, and store it deep within'.

The fertility of the animals is given under the common metaphor of a field.

[138—156. When the cows are in calf, spare them work, give them quiet and the best grass. And that pest the gadfly of Lucania—which Iuno sent against Ino—you must keep off your pregnant cows, feeding them in the cool of morning or evening.]

138. *cadere*, 'to cease', 'to sink'.

141. *sit passus*, 'would suffer', potential: a gentle way of saying 'must not'; so *non quisquam moneat G.* I. 457.

142. *fluvios innare rapaces*, 'swim into the whirling streams' in order to drink. They must be spared all violent exertion—drawing, leaping, running, swimming.

145. *procubet*, 'falls afar'. The subjunctives are the final use after the relative *ubi*.

146. *Silarus*, a river between Campania and Lucania, flowing by the north end of the mountain *Alburnus* into the gulf of Paestum: the N.E. face of Alburnus is drained by the *Tanager*, which flows into the *Silarus*.

147. *volitans*, 'a fly'.

asilo...oestrum, 'the gad-fly', or large horse-fly.

148. To say that the Greeks have 'changed' the name to *oestrum* is a loose use of language, when he only means that 'oestrus' is the Greek name for the gadfly. Seneca (quoted by L.) writes (*Ep.* VI. 6 2) that this was an example of a Greek word ousting a native Roman. In fact he treats *asilus* as an obsolete word. L. infers that it had become so since Vergil's day. But V. was fond of old words and local words, and this may be one.

149. *silvis*, 'through the woods', poetic use of local abl. without prep. *acerba* adverbial use of acc. (*internal* acc.) particularly used by poets with verbs of bodily action: *torva tuens*, *dulce ridens*, *miserabile insultans*, *acerba fremens*, *immane fremens*, *serum canit*, &c.

152. *monstro*, 'scourge' (R.).

The reference is to the story of Io, daughter of *Inachus*, of which Ovid's version is as follows (*Met.* I. 588): Iuppiter loved Io, but fearing the jealousy of Iuno, changed her into a heifer. Iuno begged for the heifer as a gift, and handed her over to Argus (a hundred-eyed monster) to watch. Iuppiter sent Mercury to kill Argus, and then Iuno pursued the heifer Io with a gadfly.

155. *pecori*, *armenta*,...hiatus, usually as here after a pause: *G.* II. 144 tenent *oleae, armentaque: A.* I. 16 *Samo: hic* illius arma: *ib.* 405 et vera incessu patuit *dea. Ille* ubi matrem, &c.

[157—178. The calves must be branded, and divided into breeding, working, sacrificial cattle. The working cattle train from the first: to bear the collar, to run together, to drag weights, first light, then heavy. The proper food for the calves: don't use all the milk.]

158. *gentis*, 'the stock': all careful farmers who breed must brand the young so as to see which turn out best.

159. *quos malint* is indirect quest. depending on the *sense* of the preceding line: 'They breed them...[to mark] which they prefer to rear &c.'

submitto, 73.

pecori habendo, 'for breeding'.

In these two lines he is thinking of the males: the breeding bulls, the victims, and the draught oxen. The rest (*cetera*) would be the heifers and the young oxen to be killed for meat: and these are to be sent undistinguished into the pasture.

163—5. The point of these lines is the half playful solemnity with which V. uses words rather more serious and elevated than would naturally be used of bullocks: *studium* ('service'), *hortare*, *faciles animi iuvenum* all illustrate this.

164. *iam vitulos* together: 'when but calves'.

166. *circlos* contracted (like *pocla*, *pericla*, &c.) from *circulus:* only found here.

168. *ipsis e torquibus aptos iunge pares*, 'yoke them in pairs, fastened by the collars themselves': i.e. don't have a real yoke, or tie their horns together, but (after each is accustomed to his own collar) tie the collars together, and train them to run evenly.

170. *illis*, dat. of agent (in imitation of the Greek use with perf. pass. and aorist) commonest after participle, *regnata Lycurgo* (*A.* III. 14), *mihi iuncta manus* (VIII. 169), *quaesitum matri* (IX. 565): but

also after present pass., *malis* habitantur moenia *Grais A.* III. 398. See 6.

rotae inanes, 'unladen wheels': it might be an empty cart (C.) or more simply the mere framework (two axles joined by a beam), such as are used for carrying logs.

171. *summo pulvere*, 'in the surface-dust': the weight being so light.

172. He is thinking of *Il.* v. 838 μέγα δ' ἔβραχε φήγινος ἄξων βριθοσύνῃ, 'the beechen axle groaned with the weight'.

173. *temo aereus*, 'bronze-plated pole' to increase the weight.

175. *vescas*, 'slender': Ovid (*Fast.* III. 446) tells us that it was a *rustic* word used to mean 'small'. So Plin. *N. H.* VII. 81 *corpore vesco* sed eximiis viribus. V. uses it again IV. 131 for poppy seed.

176. *frumenta sata*, 'the young corn': perhaps as Servius says, the mixture of spelt, barley, vetch, and pulse known as *farrago*, 205.

[179—208. Rules for the war-horse and race-horse. Accustom them to the noise (of arms, trumpets, &c.), train them to harness, to their paces, till they fly like the ever-swifter north wind. When well trained, feed them well: not before.]

179. *studium*, 'your desire': used in this line with *ad bella*, in the next by a more natural constr. with infin.

180. The Olympian games (already referred to 19, 49) were by the river *Alpheus* in Elis, near an olive grove sacred to *Iuppiter*, and not far from the site of an old city *Pisa*.

182. *animos atque arma:* V. is fond of such combinations of abstract and concrete: *sedem et secreta, ferroque et arte, teli nec volneris auctor*, &c.

183. *tractuque gementem ferre rotam*, 'to bear the rumbling of the dragged wheel': *tractu* abl. after *gem.*

189. invalid*us* et. Syllable long in arsis, as often in V.

inscius aevi is most simply taken (with C.) 'ignorant of life': i.e. simply 'inexperienced'.

192. *compositis*, 'regular'.

sinuetque...crurum, 'and ply with winding curves his thighs in turn', elaborate but expressive phrase.

193. *laboranti*, the 'seeming effort' is due to the strong but *repressed* movement of the trained horse.

cursibus auras vocet, 'challenge the breezes with his speed'.

194. The rhythm expresses the bounding gallop when the pressure is removed.

196. *Hyperborei* are the fabulous Homeric people who live 'beyond the north wind'. Here it is a poetic term for 'North'. So 381, IV. 517.

densus generally taken to mean 'strong', 'with force concentrated': but it is probably a poetic rendering of the *look* of a storm from the north, with close packed clouds: hence the north wind is himself called 'thick'.

197. *differt*, 'spreads': not 'scatters', 'disperses', as some take it, because that would not make sense with *Scythiae hiemes:* for the poet must mean that the 'Scythian storms' are *brought*, not *dispersed*

by the north wind. In Lucr. I. 272 ingentesque ruit naves *et nubila differt*, the use is ambiguous.

arida, 'rainless'.

198. 'The floating fields', or 'watery plains', is Lucretian for the 'sea'.

201. The simile describes the storm-signs in order: first the clouds overcast the sky from the north: then 'light gusts' over the corn and the sea: then the tree-tops rustle and 'long breakers' come in: *last comes Aquilo and sweeps land and sea.*

202. *hinc*, 'afterward', 'soon': the previous description (up to the simile) having dealt with his training: now, the training over, the horse will be good for race or war—which he expresses in his usual ornate way.

Elei. See 19.

203. *aget*, 'force', 'pour'.

204. *molli*, 'docile'.

essedum, the Celtic war-chariot, used by Gauls and Britons: it is a Celtic word. *Belgae* were Gauls of the north.

205. *crassa farragine*, 'rich mash', *farrago* being a compound of various kinds of fodder, mostly poorer sorts of grain.

206—7. i.e. if you give them mash before taming.

208. The *lupatum frenum* (or *lupatum* merely) was a curb jagged like a wolf's jaw. Ovid and Martial also use the word as a substantive: Horace *Od.* I. viii. 6 has 'lupatis temperet ora frenis'.

[209—241. Keep both cattle and horses from the female. Description of a fight for a cow, between two bulls. The defeated one goes away alone, and practises to renew the battle.]

209. *industria*, 'care', on the part of the heifer.

214. *satura*, 'abundant', 'plentiful': i.e. where there is plenty of fodder.

216—7. It is better to read these lines without stop, so that the whole sense is:—

'The female with the sight of her inflames him and wastes his strength, nor suffers him to remember woods nor pasture,—and sweet indeed are her charms—and often &c.'

This use of the pronoun, grammatically superfluous, is common in Vergil for emphasis: particularly in this concessive sense with *quidem*, or *tamen*: e.g. *A.* V. 186 scopuloque propinquat, nec tota *tamen ille* prior: IX. 796 nec tendere contra (*ille quidem* hoc cupiens) potis est... I. 3 Lavinaque venit litora, multum *ille*...iactatus...

Otherwise, if we put a stop at *herbae* (with C. and others), *et*, 'even', comes in awkwardly, and the whole sentence is much less natural.

219. *Sila*, a large wooded range in S. of Italy reaching to the straits of Messina. The MSS. here give *silva*, a natural corruption: but Servius quotes the reading *Sila*, and the passage in *A.* XII. 715—722, which is clearly imitated and elaborated from this, makes *Sila* highly probable if not certain.

222. Note the weighty sound, mass thrusting against mass.

223. *longus Olympus*. Vergil is imitating Homer μακρὸς Ὄλυμπος: but Homer meant the 'high mount', while Vergil's phrase is poetic for

the 'far-stretching heavens'. Olympus even in the Odyssey had ceased to be the earthly mountain: and was regularly used by after-poets for *heaven.*

224. *bellantes* in prose would be dat. or gen.: but in poetry the use of acc. inf. is looser.

228. Note the characteristic touch of pity and pathos in *stabula aspectans.*

230. All the best MSS. have *pernix*, which R. F. L. retain: but elsewhere *pernix* means 'nimble', 'swift': and so Vergil himself uses it, *pernicibus alis A.* IV. 180: *pernicibus ignea plantis* XI. 718: and in this book 93. The attempt to give it a new meaning 'persistent' (perniti) is neither suitable to the sense, the usage, or even the derivation. On the other hand the early correction *pernox* (adopted by H. F. W. C. K. &c.) gives the sense required.

instrato, neg. adj. 'un-spread', i.e. 'bare': the only instance of this use.

232. *irasci in cornua discit* (lit. 'learns to rage into his horns'), a bold and powerful phrase translated from Eur. *Bacch.* 743 κἀς κέρας θυμούμενοι: it describes the lowerings and thrustings of the head, the well-known first signs of anger in a bull, 'and learns to threaten with angry horn, leaning against a tree, and vexes the winds with thrusts, and pawing up the sand prepares for battle'.

236. *signa movet*, military metaphor, half playful: 'breaks camp' (R.).

238. *sinum*, 'the fold', a beautiful word for the long curving wave. The unusual rhythm of these lines with the late pauses and light caesuras expresses the suspense and breaking of the wave.

241. *alte subiectat*, 'tosses on high'.

[242—283. Great is the power of love on all. The lioness: the bear, the boar, the tiger, nothing will stop a horse. What of man? He fears nor night nor sea nor storm. Leander will seek Hero. So the lynx, the wolf, the dog, the stag. More excited than all are the mares: tale of their being impregnated by the wind: and the superstition of the *hippomanes.*]

242. Notice the *-que* superfluous and elided before next line: Vergil often has some reason for this metrical peculiarity in the sense: e.g. *G.* I. 295 *decoquit umorem* suggests boiling over: *A.* IV. 629 pugnent ipsique *nepotesque*, of unending feud: *G.* III. 377 *congestaque robora totasque...ulmos*, of the huge firewood.

245. *non alio*, 'no other' than the time of pairing.

247. *informes*, 'shapeless', 'unwieldy'.

249. *male erratur*, i.e. 'tis ill to wander': pass. impers. of motion-verbs, a common Lat. idiom.

250. *nonne vides.* See Introduction, p. 12.

251. Construction after Vergil's manner (much developed later) is artificialised: 'odor' the scent (of the mares) is half personified, and brings 'the well-known whiffs' (aurae).

254. Common poetic exaggeration: 'seizing and whirling mountains in their tide'. So Ilioneus hurls *ingenti fragmine montis A.* IX. 569: the Trojan war is the 'clash of Europe and Asia' (VII. 224): Allecto the Fury has 'a thousand names', VII. 337, &c.

255. *Sabellicus*, i.e. the boar from Sabine Apennines.

256. *prosubigit*, 'ploughs up in front'.

257. *hinc atque illinc*, 'on either side': *durat*, 'hardens', evidently by rubbing. It was an old superstition (found as early as Aristotle *Hist. An.* VI. 17) that the boar deliberately hardened his skin for battle by rubbing against trees and daubing himself in the mud. Pliny repeats the statement.

258. *quid*, in climax, often without the verb.

259. *abruptis*, 'bursten': choicer word for pres. part. 'bursting', so *rupto turbine A.* II. 46: XII. 451 *abrupto sidere*.

The whole description (a fine example of the emphatic grand style) refers to the well-known tale of Leander who swam every night across the Hellespont to visit the maiden Hero whom he loved: till one night he was drowned.

263. *super*, prep. '*on* his cruel pyre', is the simplest way of taking it: in *A.* IV. 308 *nec moritura tenet crudeli funere Dido* we have a very similar line differently constructed, as often happens in V.

264. The lynx is sacred to Bacchus as being one of the wild beasts that drew his car on his Indian triumph-journey: tigers and panthers are also spoken of.

267. *mentem dedit*, 'inspired'.

The story was that Glaucus, son of Sisyphus, kept racing mares at *Potniae* in Boeotia, which were not allowed to breed. Venus wroth with him, as having been slighted, made the mares go mad and devour him.

269. *Gargara*, highest peak of the famous range of *Ida*.

270. *Ascanium*, a stream that carries the water of a lake in Bithynia into the Propontis.

275. The ancients believed that mares could be made pregnant by the wind: the most scientific of the ancients, Aristotle, says, *Hist. An.* VI. 18:—'They are said to be filled with the wind...and when this happens they run away from the rest of the herd...neither to the East nor West, but to the North or South'.

277—8. *Eurus*, 'East wind', *Boreas*, 'N. wind', *Caurus* (or *Corus A.* V. 126), 'N. W. wind', *Auster* (scorcher), 'S. wind'.

Note *Borean*, Greek form: so *Hectora*, *Naxon*, *Anchisen*, *Sidona*, &c.

280. '*Then* it is, that what the shepherds truly call hippomanes, a foul issue, drips slowly from their groin'.

The emphasis of this line (in *demum* and *vero*) is controversial. The same name 'hippomanes' was given to a tubercle on the forehead of a foal at birth, which was a powerful love charm ('nascentis equi de fronte revolsus Et matri praereptus amor' *A.* IV. 515). The mare devoured it if allowed to do so, and if not went mad.

Vergil implies that the *real* hippomanes was this discharge from the wind-impregnated mares, which was likewise used in witchcraft. Aristotle gives the name to both.

282—3. *noverca*, 'stepdame', the typical poisoner. The end of this, and the next line, occur *G.* II. 128. In line 283 *non innoxia* looks as if the hippomanes was a poison as well as a charm.

Notice *miscuĕrunt:* so *stetĕrunt, tulĕrunt, dedĕrunt.*

[284—294. But time is short: it remains to tell of sheep and goats.]

285. *amore*, 'love' of my theme.

286. *armentis*, 'herds', of cattle and horses.

287. *agitare*, 'treat of'.

289. *animi.* There is a difficulty about the explanation of thi case. If it were only used in such phrases as *amens animi* (IV. 203) *praestans animi* (XII. 19), we could explain it as the genitive of relation the 'thing in point of which' the adj. is applied. This genitive Vergi uses a good deal, no doubt in part from the influence of Greek where i is common.

But *animi* is also used with verbs and participles: thus *angere anim* (Cic. *Verr.* II. 34), *cruciare animi* (Plaut. *Mil.* 1062, 1280, &c.), *n fallit animi* (Lucr. I. 136), *pendere animi* (common in Cic.). It is alsc used with a *large* number of adj., *much* more frequently than othe genitives: thus, *anxius, caecus, dubius, egregius, felix, integer, lassus maturus, praeceps*, &c.

The conclusion is strongly probable that this is a survival of the *locative* (well known in *humi, domi, cordi*, &c.), and that it simpl means 'in the mind', not 'in respect of mind' (gen.). It is just in such words as these that the locative use would become ingrained ir the language, and remain, when the locative *case* elsewhere disappeared and the locative *meanings* were rendered by the abl.

See the complete note on the word in Roby's *Lat. Gram.* 1321.

verbis ea vincere, 'to treat these themes with success'. The phrase is Lucretian, see Introduction.

291. *Parnasus*, the muses' mountain, *Castalia*, the muses' spring.

292. *iugis*, 'over the heights', poetic local abl.

[295—338. Housing of sheep in winter, food and water and fold for goats, use of goatskins. Goats will come home of themselves so their stalls should be comfortable and food good. In spring both flocks go out to pasture. In the heat, seek water and shade: later give them more water and then food again till evening.]

294. *Pales*, line 1. There is perhaps a certain playfulness in the extra solemnity which Vergil assumes when he is going to speak o sheep and goats—the most difficult part of the farmer's breeding (288). This idea is confirmed by the stately expression *Incipiens edico* in the next line.

295. *edico* with acc. inf. instead of *ut:* see on 46.

296. *dum* with present in the sense of *till* is rare; cf. Ter. *Haut.* IV. 7. 5 tu hic nos *dum eximus* opperibere.

297. *felicum*, 'fern' (*fĭlix* seems to be the true classical spelling).

299. *podagra* (ποδ- *foot*, αγρ- *seize*), 'foot-rot'. It is usually employed of human beings and means 'gout'.

302. *ventis*, obviously the northerly wind, as it is 'turned to the south' (*ad medium conversa diem*, 303).

303. *olim* should perhaps be taken with *frigidus* (as K.): 'when Aquarius ofttimes cold is now sinking', &c.

304. *Aquarius*, 'the Waterer', is the sign of the zodiac so named: the stars which formed the constellation set in the middle of Februar

extremo inrorat anno, 'bedews the closing year', because Aquarius was so named as belonging to the rainy season, and the old Roman year ended with February.

305. *hae*, 'goats': the other reading *haec* not such good sense.

306. General sense: goats are equally useful, though the best sheep may be very precious.

Milesia. The fleeces of *Miletus* (rich Greek town on the coast of Caria) were famous, as were the purple dyes of *Tyre*.

magno mutentur, 'are sold for a great price'.

307. *incocta rubores*, 'steeped in the dyes', the accus. being the Greek use of the acc. after a passive, which is really an elastic extension of the *active* objective acc. to the *passive voice*.

Thus the Greeks say:

Active	*Passive*
ἐπιτρέπω σοὶ τὴν ἀρχὴν	ἐπιτέτραψαι τὴν ἀρχήν
ἐγγράφω τῇ δέλτῳ ξυνθήματα	δέλτος ἐγγεγραμμένη ξυνθήματα

This usage the Roman poets imitated, as well as the acc. after the middle, which they very likely did not distinguish from the other. Other instances of the acc. after passive are *fusus barbam A.* X. 838: *inscripti nomina regum Ecl.* III. 106: *per pedes traiectus lora A.* II. 272: *caesariem effusae G.* IV. 337: *caeruleos implexae crinibus angues G.* IV. 482.

308. *hinc*, from the goats.

310. *pressis mammis*, i.e. at the *next* milking.

312. *Cinyphii hirci:* the goats of the river Cinyps, in the north of Africa, running into the Syrtis, were a good breed.

tondent, 'they shear', i.e. the shepherds: nom. omitted because easily supplied.

313. *usum castrorum* is illustrated by a passage in Silius Italicus (III. 276), who describes the Cinyphii, when in camp, as 'covering their shoulders with the coarse skin of the goat'.

314. *Lycaeus*, mountain in Arcadia.

317. The rare rhythm of the overhanging spondee, *ducunt*, expresses almost playfully the slow approach of the she-goats heavy with milk.

320. *virgea*, 'of shoots': he had spoken of *arbutus* (301) as the food for goats.

324. *Lucifer*, 'the Light-bringer', was the Roman version of φωσφόρος, the Greek name for the morning-star (the planet Venus).

325. *carpamus*, used like *carpere prata*, *carpere aethera*, *carpere litora*, 'let us range'. So *G.* IV. 311 *aera carpere*.

327. *sitim collegerit*, 'has gathered thirst', picturesque personification: 'the fourth hour of heaven' is ten o'clock, by which time the Italian summer sun is very hot.

330. *ilignis*, no doubt conduits and troughs made of ilex wood would last longest. The ilex is a common Italian tree, and the wood is hard and close.

332. *Iovis*, the oak was sacred to Jove.
(Notice the long syllable, by stress of the foot, before vowel.)

335. *tenues*, 'the thin stream' which ran down the ilex-conduit.

337. The moon is (poetically) the source of dew.

338. 'And the shores echo the halcyon's cry, the thickets the warbler's song'.

The accusatives are a kind of extended cognate, where an allied notion is substituted for the true cognate. Similar expressions are *saltare Cyclopa* (Hor.), 'to dance (in character of) Cyclops', *vox hominem sonat*, 'voice sounds *human*,' *A*. I. 328.

The *alcyone* or *alcyon* is generally identified with the kingfisher; and the author of the delightful book 'A Year with the Birds' points out that the description of the alcyon both in Pliny and Aristotle agrees with the appearance of the kingfisher.

The same authority gives reason for thinking the *acalanthis* is not, as traditionally translated, the goldfinch, but more probably one of the 'warblers', the reed-warbler, or sedge-warbler, or willow-wren

[339—348. The immense pastures of Africa: flocks often unsheltered a month at a time.]

340. *mapalia* were the huts of the Numidians, and are thus described by Sallust (*Jug*. 18): 'the houses of the rustic Numidae, which they call *mapalia*, rather long, with curved sides, resembling the hulls of ships'.

m. raris habitata tectis is Vergilian and elaborate for 'scattered huts'.

343. *hospitiis*, 'shelter'.

345. *Amyclae* in Laconia; the Laconian dogs were famous, as were also the *Cretan* archers.

These are good examples of the 'ornate' or 'literary' epithet, intended rather to remind the reader of Greek poetry than to express the actual truth. Thus the acorn is 'Chaonian', the bow 'Parthian', the myrtle 'Paphian', the poppy 'Lethean', &c. See Introduction, p. 19.

347. *iniusto*, 'cruel'.

hosti, dat. in relation to the whole sentence (ethic): 'and before the foe unawares he stands in line, his camp pitched'.

[349—383. Far different in Scythia and the north. Description of a northern winter: hard frost, frozen wine, icicles on the beard, cattle and stags lost in drifts: hunting in the snow: merry life in underground caverns, with good fires, drink and games.]

349. *at non*, i.e. 'not thus' they do. The verb easily supplied. So *G*. IV. 530, *A*. IV. 529.

Maeotia. The sea of Azov was called *Maeotis palus*.

These names Scythian, Maeotian, *Hister* (the Danube) and *Rhodope* (the mountain range of Thrace nearest the sea) are simply expressions for the *North* borrowed from Greek.

351. *redit*, 'turns': for the Rhodope range has an easterly branch as well as a northerly.

axis, 'the pole', often for the north: so *G*. II. 271 *quae terga obverterit axi*.

355. *septemque adsurgit in ulnas*, 'heaped seven ells high' (R.). With characteristic love of variety he says the 'earth rises' with the

357. *pallentes*, 'dim': similarly the word is often used of the under world.

359. *Oceani.* This passage is a Homeric imitation (*Od.* XI. 14, 'There is the land and city of the Kimmerioi, covered with mist and gloom: nor ever doth Eelios look on them with his beams, neither when he mounts the starry sky, nor when he returns again to the earth from heaven') and Oceanus has here its Homeric meaning, the river which formed the boundary round the world. So below, IV. 233, *Oceani amnes.*

361. *ferratos orbes* is explained by *plaustris:* the 'iron-shod' wheels and the 'broad' wains are mentioned to give an idea of the thickness of the ice that bears them.

364. *umida*, i.e. which are *usually* so, 'the liquid wine'.

365. *vertere*, intrans. Vergil uses many such verbs intrans., e.g. *addo*, *misceo*, *pono*, *roto*, *sisto*, *supero*, *tendo*, *urgeo*, *volvo*, &c.

Note the *perfects* of *habitual* occurrences (*gnomic*, in imitation of the Greek aorist).

370. *mole nova*, 'strange mass', gives the picture of the poor stags helpless, bewildered, and astonished by the new-fallen snow.

372. *puniceae formidine pennae*, 'the scare of the purple feather', refers to the custom of erecting at the avenues of the wood lines with gaudy fluttering feathers, to keep the game in, and drive them into the snares. This structure was appropriately called *formido*, 'a scare'. The line recurs slightly varied *A.* XII. 750.

373. *montem*, of snow.

377. *totasque*, see note on 242. *advolvere* gnomic.

380. 'Mock the vine-juice with yeast and sour service-berries', presumably *fermentum* referring to 'beer' and the *sorbis* to a thin 'home made' wine of service. (Others take it as *one* drink, *fermento et sorbis* hendiadys.)

381. *Hyperboreo*, 196.

septem...trioni. Trio, originally said to be *ter-io*, a plough-ox: and the name *septem triones*, 'the seven oxen', was given to the constellation of the Great Bear. Hence a new word was coined *Septemtrio* for the 'Great Bear' or the 'North': and finally the *two* Bears were called *gemini Triones*. The true meaning of *trio* was of course lost.

382. *Rhipaeo.* The unknown and imaginary mountains in the extreme north were called 'the Rhipaean hills': afterwards when the geography became better known they were identified with hills near the source of the Tanais (*Don*) in Central Russia. So IV. 518.

383. *velatur corpora*, 'shroud their limbs', the Vergilian imitation of the *middle* voice of Greek verbs: so *Aen.* II. 722 *insternor pelle*, 749 *cingor*, 'I gird myself', III. 405 *velare comas*, *formam vertitur* IX. 649, &c. &c.

See also note on 307.

saetis, 'bristles', unusual word for 'shaggy hide'.

[384—393. If wool is your object (sheep), beware of calthrops &c. Choose best fleeces: beware of a ram (however white) with a black tongue. Story of Pan and Luna.]

384. *lanitium*, 'wool-growing'.

385. *lappaeque tribolique*, 'burs and calthrops', prickly weeds. Notice *-quē* (imitated from Homer, e. g. Λάμπον τε Κλύτιόν τε), frequent in Vergil in this place of the line, usually before double consonants, as *aestusquē pluviasque*, *terrasquē tractusque*, *ensemquē clipeumque*, *fontesquē fluviosque*, &c.

The prickles would tear and spoil the fleece: the over-rich food would make it coarse.

386. *continuo* here seems to mean 'first', as *G.* I. 169. It properly means 'without break or pause'.

387—8. The ram that is white all over (*ipse*), if he is black in his tongue only (*tantum*) must be rejected. Aristotle says, *Hist. An.* VI. 19, 'The lambs are white or black according as the *veins under the ram's tongue* are white or black'.

391—3. One story was that Pan, 'the god of Arcadia', beguiled the moon-goddess to follow him into the wood, by changing himself into a ram with a white fleece.

Vergil however seems to follow a version rather different: that he won her love by the gift of a white fleece.

391. *si credere dignum est.* Vergil redeems the grotesqueness of the story by these half apologetic words. So *A.* VI. 173 of the likewise rather grotesque tale of jealous Triton drowning Misenus,

aemulus exceptum Triton, *si credere dignum est*,
inter saxa virum spumosa immerserat unda.

[394—403. If milk your object (goats), instructions about food. Salt herbs make them thirsty. Milk pressed, and either sold or stored.]

396. *hinc*, from the salt.

398. *iam excretos*, 'from their birth', lit. '*already* when born'. *excretus*, an unusual word, from *excerno*, 'to put away out'. [Others less well take it from *excresco*. K. P. R. read *etiam* from one MS., which improves the rhythm: but *iam* is wanted for the sense.]

399. *prima* adverbial (as so often with adj. of position), 'from the first'.

The 'iron-pointed muzzles' prevent the kid from sucking, because naturally the she-goat objects.

401. *premunt*, for cheese.

402. 'The shepherd before dawn bears away in baskets to the town'. I follow W. L. K. in adopting Scaliger's *exportans* for *exportant*.

[If with C. we retain the latter, *adit oppida pastor* becomes so very harsh a parenthesis: and the corruption is easily explained by the influence of *premunt*, *contingunt*.]

It also makes better sense if we put a stop (with K.) at *lucem*, understanding *premunt:* there is no likelihood in the antithesis 'they *press* what they milk at dawn, and *sell* what they milk at evening'.

403. *contingunt* (like *parco*) expresses the *small* amount required, 'a touch of salt' as we say.

[404—413. Dogs and their food: useful for hunting wild asses, hares, deers, and boars.]

404. *fuerit* jussive, the ordinary tense after neg.

405. *Spartae*, 345. *Molossian* dogs (from Epiros on N.W. coast of Greece) were also famous.

406. Whey is called 'rich' or 'fat' by an obvious metaphor.

408. He calls them *inpacatos*, 'rebels', because those who had fought the Romans and refused to settle would be just the men to become fierce mountain brigands.

a tergo, the attack being secret and unexpected.

Hiberos, 'Spanish'.

409. With a poetic licence, Vergil speaking of Italian farming talks now of protection against the thieves of the Pyrenees, now of hunting the (Asiatic) wild ass.

411. *volutabrum*, 'wallowing-lair'.

[414—439. Smells to keep off snakes: the various kinds: viper, *coluber*, Calabrian snake: the latter dangerous in hot dry weather.]

415. *galbanum* was an Asiatic gum: this precept is from Nicander, see Introduction, p. 17.

chelydros, Greek word, 'water-snakes'.

417. *caelum*, 'the daylight'.

421. *colla*, acc. respect.

423—4. The elaboration of phrase here is meant to suggest the intricacies of the beast.

'When his mid-coils and trailed tail unwinds, and the farthest spire writhes slow along'.

425. *Calabria* is the wild mountainous region of S. Italy.

430. *atram ingluviem*, 'his black maw', *ingluviem* properly the crop of a bird.

436. *nemoris dorso*, 'a wooded ridge': imitated by Hor. 2 *Sat.* VI. 91.

437—9. Vergil uses these phrases again in a simile, *Aeneid* II. The idea of the snake bringing up a family is all imaginary.

439. *linguis micat ore*, 'quivers *with* his tongue *in* his mouth': *ore* local poetic abl.; the two ablatives rather unusual.

[440—477. Diseases. The scab: comes from cold, dirt, wounds. Wash them: use olive-lees, sulphur and drugs: pitch, bitumen and herbs. Best of all, lance the sore. If fever comes on, bleed the sheep's foot. Signs of disease: they seek shade, lie down to eat, walk slow. Kill the diseased animal to prevent contagion. The danger of spreading plague: warning of the great Alpine disaster among sheep.]

442. *altius ad vivom persedit*, 'has soaked through deep to the quick', i. e. through the wool down to the flesh.

447. *secundo amni*, 'down the stream': *secundus* properly participial, from sec-, 'to follow', and used of a *current* of air or water *going with you*. For the form *amni* see below note on IV. 164.

448. *amurca* (Greek word ἀμοργή), 'olive-lees', a watery substance in the olive, which was strained off the oil.

449. *spumas argenti*, 'silver scum', a kind of slag or refuse that scums off in the meltings of ore from silver-lead mines.

vivaque sulfura Idaeasque, an unusual hypermeter or extra syllable, elided before next line, like 242, above, but much stronger instance. Others read *et sulfura viva*: but there is good MSS. authority, and Servius, in favour of the text. A similar ending *arbutus horrida Et* occurs *G.* II. 69, also with various reading in ordinary metre.

450. *Idaeas*, Ida in the Troad being famous for pines.

pingues unguine, 'rich' (i.e. soft) with oil.

451. *scilla*, 'squill': one of the bulbous plants, long used as a drug.

elleboros, 'hellebore', the famous ancient herb, supposed to cure madness.

graves, probably 'strong-scented'.

452. Notice the characteristic diction, the words being all rather strained and emphatic. 'Nor is there any help more potent for their troubles', *fortuna* being used of a successful chance or attempt to deal with the disease: *praesens* in a sense resembling its common use of a divine aid or interposition: *A*. XII. 152 si quid *praesentius* audes: id. 245 signum quo non *praesentius* ullum.

454. *tegendo*, 'by hiding', i.e., if it remain hidden.

455. *medicas*, 'healing', 'skilled', so *A*. XII. 402 *medica* manu. The word was doubtless originally general in sense, of any skill (connected with *medi-tor*), and afterwards specialised to the healing art.

458. *arida*, the 'parched' fever, a slight transference of meaning, but natural and effective.

460. *inter ima pedis*, i.e. between the hoofs.

461. *Bisaltae*, a Thracian tribe near the river Strymon.

Geloni, a Scythian tribe N. of the Borysthenes or Dnieper, i.e. in the S. part of Russia.

462. The Bisaltian flies to Rhodope (349), the Geloni to the 'desert of the *Getae*', a Scythian tribe N. of Danube, in the modern Roumania.

463. The practice of drinking mares' milk and horses' blood is ascribed to various savages by the ancients (Hor. *Od*. III. 4, 24, Hom. *Il*. XIII. 5).

466. *extremam* predicative, 'and lag behind'.

467. *solam* gives the contrast with the healthy flock.

decedo with dat. 'to give way to', 'to retire before'.

468. *culpam*, 'the mischief', rather strained sense.

470—1. 'Not so swiftly sweep the gusts over the sea bringing the storm, as the plagues of cattle come swarming'. *tam creber* corresponds to *quam multae*, and the point of the simile is the *quick succession* of the plagues.

472. *aestiva*, 'summer pastures': the word is a metaphor from a camp, 'summer quarters'.

474. *tum sciat...si quis...*'he could tell of it,...whoso should see...', rather a stately-poetic way of quoting his instance. As he proceeds to describe at length, there had been some time before (*nunc quoque post tanto*) a destructive cattle plague in the Tyrolese Alps (*Norica*) extending as far as *Timavus* (a small river at the head of the Adriatic between Trieste and Aquileia, *A*. I. 244) which is called '*Iapys*' from the Iapydes, a tribe living a little more to the west, in S. Pannonia.

[478—end. Description of the terrible plague: The victims died at the altar: no proper entrails for omens: no strength or blood in the animals. Calves died at pasture: dogs, pigs, horses. Signs: could not eat or drink: cold sweat: dry skin: fever, gasping breath, bleeding at the nose. Sometimes cured with wine through funnel: sometimes made

To say these 'masters' *cessere*, 'were of no avail', is only an artificial way of saying that no healing skill was of any avail.

552. *Tisiphone*, a Fury, who here (as *A*. VI. 67) executes the vengeance of the gods, a judgment from whom the plague is supposed to be.

556. Imitation of Lucretius VI. 1144 'inde catervatim morbo mortique dabantur'.

559. 'Nor could any wash clean the flesh with water, or master it with fire': he means neither water nor fire could remove the taint; but the language is highly strained, especially the word *aboleo* prop. 'to destroy'.

561. *inluvie*, 'issue'.

562. *nec telas—putres*, 'nor handle the rotten webs'. The whole sense is: the wool cannot be shorn (561) nor woven (562) nor safely worn (563—6).

564. *papulae*, 'pustules'.

565. *sequebatur*, 'ran down'.

longo tempore abl. to describe '*in the course of*' no long time. With *moranti* acc. would be usual.

566. *sacer ignis*, 'the holy fire', was the name given by the Roman physicians to a red eruption on the skin, by some identified with erysipelas. In the Lucretian description of the plague, the eruption of the sacer ignis is likened to that of the plague.

BOOK IV.

[1—7. Subject: bees, their little state, kings, people, character, pursuits, wars.]

1. *aerii*, 'heaven-dropt' honey. Referring to the old superstition that the honey fell like a dew from the sky on the leaves, whence the bees gathered it.

In the golden age this honey was plentiful; and ceased to be so when the golden age ended (*mellaque decussit foliis G*. I. 131): but when it returns will again abound (*durae quercus sudabunt roscida mella Ecl*. IV. 30). The notion arose no doubt from the substance called *honey-dew*, a sweet secretion of aphides much sought after by bees and wasps and ants.

3. *levium rerum*, 'of a little state'. There is a playful irony all through this book in the language used of bees: the poet intentionally uses the high-sounding phrases which would naturally be employed to describe human society. See Introduction, p. 40.

7. *laeva*, 'unfavourable', 'stern', the usual sense (si fata deum si mens non *laeva A*. II. 54: *laevo* contristat lumine X. 275, &c.), opp. *dextra*. [Servius followed by some edd. says it means the opposite, 'favourable': because certain signs (e.g. thunder *A*. II. 693) on the left were favourable: but in such places it means simply 'left'.]

[8—50. Choice of place for hives: sheltered from winds, beasts, lizards, birds: if there is water, let there be bridges and stones: and

ragrant herbs. Narrow opening, to avoid heat and cold: the bees hemselves caulk the chinks, and may be helped to do so. Avoid trong smells near at hand, as yews, burnt crabs, swamp-miasma: and don't choose echoing places.]

9. *sit*, final use of subj. after rel.

11. *insultent*, literally, 'trample'.

14. *pinguibus a stabulis*, 'the rich stalls', playfully as above, 3. *meropes*, 'bee-eater', a swift-flying insectivorous bird of the swallow ind.

15. *Procne* was the daughter of Pandion wife of Tereus; she evenged herself on her husband (for violence done to her sister Philomela) by slaying and serving up to him their son Itys. The two sisters pursued by Tereus were changed into birds.

Procne in the Greek story is the nightingale, and her song is a ament for Itys: but here (and Ovid *Met.* VI. 669) Procne is the *swallow*.

16. *ipsas*, the bees.

17. *nidi*, 'brood': the plural often used for the *young in the nest*. o *nidis loquacibus A.* XII. 475: *nidos dulces A.* V. 214.

immitibus, 'cruel' from the point of view of the bees.

21. The 'kings' are what we call more accurately 'queens'.

22. *vere suo*, 'their own, their beloved spring', a pretty imaginative touch: so *sopor suus* below 190.

23. *invitet decedere*, 'tempt them to take refuge'.

28—9. 'If perchance while they linger swift Eurus splash them with rain, or plunge them in the mere'.

The last line is again playfully grandiloquent.

31. *serpulla*, 'thyme': *thymbra*, 'savoury'.

All the plants are sweet and 'strong-scented'.

34. Read with the best MSS. (and R. L. P.) *alvaria*, as *alvus* is the egular word for 'hive' in Varro, Pliny, and Columella: *alvearia* usually read here: *-vear-* one syllable] is probably the wrong form, hough it is found in our texts of Varro.

Properly then, *alvus* 'the hive', *alvarium* the whole establishment, the apiary'.

36. *remittit*, 'thaws': *liq. rem.* an accumulated expression like *ublapsa referri, fixum sedet, conversa tulere, deceptam fefellit, sollicitam imor anxius angit* &c.

38. *tenuia*, dactyl, the *u* being half consonant. So gĕnuă, părĭĕtĕ, rĭĕtĕ. *tenuia* occurs I. 397, II. 121.

39. *spiramenta*, 'chinks', 'crevices'.

fucus, 'dye', is generally understood to mean 'pollen'.

fuco et floribus, rather a bold hendiadys for 'flower-pollen'.

oras, 'the edges', either of the doorway, or the other crevices.

41. *Idae*, famous for pines, III. 450.

43. *fovere*, 'keep snug': the root idea of the word. It is most often used of *warmth* (*sol f.*, *pectore* f.), then of *embraces*, *nursing*, birds sitting *close;* then of *rubbing* or *washing* (230): below 46 the idea is probably of *closing up tight*.

48. *ure*, not of 'roasting' to eat, but literally *burning*, which

would make a far worse smell. Crab ashes were used as a specific for certain diseases.

50. *offensa*, 'struck', properly of the original sound, here transferred to the echo which results. 'The echo of the voice strikes and rebounds' would be similarly inaccurate: we might say 'rebounds from the shock'.

[51—66. In warm weather swarms will begin: sprinkle the place they are likely to choose with the right herbs, and make a tinkling noise, and they will settle where you wish.]

51. *quod superest*, lit. 'as to the rest', i.e. 'furthermore', rather stately and formal connecting phrase. *G.* II. 346: *A.* V. 796 (rather differently used sometimes, *A.* V. 691, XI. 15): also in Lucretius.

54. *metunt*, 'crop': rather unusual sense of the word, when what he really means is that they gather honey and pollen.

57. *excudunt*, 'forge', another picturesque term: properly used of metal (*excudent alii spirantia mollius aera A.* VI. 847).

60. 'And marvel at the dark cloud spreading on the wind', i.e. as the cluster flies it lengthens out.

63. *melisphylla* [Greek name = 'bee-plant'], 'balm'.

cerintha, 'wax-flower', the name of a fragrant herb.

64. Again the playful touch of grandeur, 'Awake the tinkling sound, Shake the cymbals of the great Mother'.

Matris is Cybele, the Phrygian goddess called the Great Mother, whose worshippers (Corybantes) celebrated her with wild rites, accompanied with drums, horns and *cymbals*.

65. *medicatis sedibus*, 'the drugged' or 'scented resting-place' is the tree which has been rubbed with balm &c.

ipsae, 'of themselves' as often.

Varro's description makes Vergil quite clear: They lead the swarm where they please by tinkling round them: not far off they smear a bough with bee-glue and the herbs the bees like: when they have settled, they bring a hive smeared within with the same attractions. Var. III. 16, 30.

66. *cunabula*, 'cradle', fanciful word for the hive.

[67—87. Signs of battle: buzzing and hurry, and sharpening of stings and crowding: they fight obstinately and bravely. You can stop them by throwing dust.]

67 sqq. Vergil's humour in describing the doings of the bees is nowhere more delicate and effective than in this warlike passage. The apodosis to *Sin* exierint is dropped, and only practically resumed at 86.

69. *trepidantia bello corda*, 'hearts beating *for* the war' sounds more natural in English, and several edd. take *bello* dat.: but the abl. is more like Vergil, 'with war', meaning 'with the thought' or 'prospect of war'.

71. 'The loud trumpet's warlike ring' is the buzz of excitement.

72. By 'broken' sounds he means the rapidly changed note: opposed to a prolonged and sustained tone.

74. 'They whet their stings upon their beaks and make ready their strong arms', a highly imaginative picture, the nearest approach in fact being the rubbing of their bodies with their legs which is really removing dust or anything that clings.

[To take *rostris* as dat. 'for their beaks' = gen., C., or 'out of their beaks', is much too artificial, and even further from the fact.]

75. *praetoria*, 'the general's tent', playfully for the place where the queen is: the whole description is of course imaginary.

76. *miscentur*, 'crowd', 'swarm': a favourite word of V. for any sort of confusion.

81. *glandis*, gen. after *tantum*.

82. *ipsi*, 'the chiefs themselves'.

84. *obnixi*, regularly of *firm pressure*, here *mental*, 'resolute'. The inf. is a stretch of construction naturally due to the unusual sense of *obnixi*. See note on III. 46.

85. *subegit*, vivid use of perf. indic. for *subegerit*. So *antequam* and *priusquam*: antequam *opprimit* lux erumpamus Liv. XXII. 50: omnia experiri certumst, priusquam *pereo* Ter. *Andr.* 311.

87. Pliny recommends dust-throwing to stop the fighting; Varro the throwing of water sweetened with honey (*aqua mulsa*), the bees crowding together to lick each other!

[88—102. Kill the beaten queen—recognisable by colour: the stronger is bright, the weaker sluggish, rough and bloated. The workers on each side are likewise different in colour.]

89. *ne prodigus obsit*, 'lest he be a wasteful burden', 'to prevent the harm of waste', since the defeated queen was of no further use, and only consumed honey.

92. *melior*, long *o* before vowel in arsis.

93. 'The other squalid from sloth, and trailing dishonoured a cumbrous belly'.

Varro merely says the bright one is the better. Vergil has developed the idea.

97. Vergil plainly means that the inferior bees (which are dark and rough) are like the spittle of a dusty traveller. The coarseness of such a simile may be compared with the horrid descriptions in the Aeneid, e.g. the drunken Cyclops III. 623, the battered boxer V. 468, the mangled Deiphobus VI. 496: which however are somewhat redeemed by their force.

99. *paribus*, 'even': one of the beauties of insects being the symmetry of their markings.

102. 'Fit to tame the harsh savour of wine': the Romans were fond of a kind of *mead* made of the commoner sorts of wine mixed with honey.

[103—115. When they fly aimless, kill the queen: also plant crocus, thyme, pine: and place a statue of Priapus.]

103. *caelo*, poetic local abl. 'in the air'.

104. *frigida* expresses the *result* of the verb (*proleptic* use): 'leave their hives cold'.

110—111. *Priapus* was the god of fertility, said to have been born of Venus at Lampsacus on the *Hellespont*, where he was worshipped. He was naturally the protector of all *produce*, and especially of gardens, where his statue stood armed with a *willow cudgel* to keep off thieves and birds.

110. After *custos* you would expect *Priapus*, which is however elaborated into *tutela Priapi*, in Vergil's manner.

furum, 'against' thieves, a good illustration of the elastic use of the gen., which can be used to describe almost any relation between substantives.

113. *tecta*, 'the hives'.

114. *feraces plantas*, 'the fertile shoots' of the pine trees.

[116—148. I should like to have sung of gardens, and all the flówers and herbs, roses, endive, parsley, gourd: narcissus, acanthus, ivy, myrtle. I remember an old Cilician gardener who prospered much on a few acres in the plants and fruit and bees he raised—but time is short.]

117. *ni...traham...canerem*. In prose we should have *traherem*, because it is *a present condition where the supposition is excluded by the facts:* [I am furling my sails: *were I not furling them* &c.]

The pres. subjunctive properly means 'were I not to furl' and treats the question as still open. So *A*. I. 58 ni *faciat*...quippe *ferant* secum: *Aen*. II. 599 circum errant acies et ni mea cura *resistat*...iam flammae *tulerint*: VI. 292 et ni docta comes...*admoneat*...*inruat*, &c.

In all these cases the licence is taken in *both clauses* of the conditional: whereas in this passage the principal verb reverts to the normal tense: just as it does in Tibull. I. 8, 22 *faceret*, si non aera repulsa *sonent*, quoted by C.

119. 'The rose-beds of twice-blooming Paestum': Paestum originally a Greek colony (Posidonia) on the sea in N. of Lucania, very flourishing in fifth century B.C., afterwards decayed, and in Augustan times famous only for roses. It is now known everywhere for the ruins of its two magnificent Doric temples.

120. Instead of saying 'parsley rejoices in the banks' he says 'the banks rejoice in parsley'. The variation of expression is characteristic.

122. *cresceret in ventrem*, a natural variation, 'swelled to a huger paunch'.

sera, adv. acc. see III. 149: *comantem*, here 'blooming'.

125. *Oebaliae*, 'the high towers of Oebalia' are Tarentum, founded by Laconians, Oebalia being a name for Laconia from a mythical king Oebalus.

[The easier reading *arcis*, adopted by R. P. K. L., is unknown to the old MSS. and Servius, and is doubtless an alteration.]

126. *Galaesus*, a deep clear river which flows S. into the harbour of Tarentum.

127. *Corycus*, a seaside place in Cilicia: the gardens of Cilicia were famous, and this old Cilician applied his native knowledge of gardening to a piece of waste (*relicti ruris*) near Tarentum.

128. *illa*, best taken with *seges:* 'a land not made fertile by the toil of oxen' &c., *iuvencis* being abl. instr. [Others take it dat. 'for the cattle', i.e. regarding the cattle as the *recipients* of the fertility they produce: a much harsher constr.]

131. *premens*, 'hide' 'bury'; fanciful word for 'plant': so II. 346.

vescum, 'fine' poppy seed, see note on III. 175.

132. *animis* might be 'with his spirit' or 'in his heart': the plur. is rather in favour of the former. It will then be a rather unusual but effective way of saying 'he was as proud (of his small possession) as of royal wealth'.

134. The inf. here (and below 140) are best taken after *primus* (*erat* understood) and not historic inf.: for all the other verbs are indic.

135. *etiamnum*, 'still', because he is speaking of the *end* of winter: he had the spring flowers before the spring.

137. *tondebat*, *a* long, an instance of Vergil's archaism, or fondness for *old* usages, as this *a* was in old times long. Ennius has 'ponebat ante salutem' and Plautus has it long. So *A.* V. 853, VII. 174, X. 383, &c. all before stops however.

For Greek rhythm with Greek word (*hyacinthi*) see III. 60.

142. *in flore novo*, 'in early blossom', i.e. in the *time* of flowering.

143. *matura* poma (not arbos, as C.).

144—6. The point is that with his gardening skill, just as he had earlier flowers than others, so he could transplant trees later: the elms already grown, the pear with hard wood, the sloes with plums on them, &c.

144. *in versum*, 'in line': so the word is used (*A.* V. 119) of a line or 'tier' of oars in a trireme; for acc. see *in spem* III. 73, below 175.

145. *spinos*, 'the sloes', which were probably grafted with plums just as planes with apples, ashes with pears &c. II. 70.

147. *haec* is the whole subject of gardens and flowers, see 115.

spatiis exclusus iniquis, 'barred by too narrow a field'.

[149—218. The natures of bees: their common life, and toil: their division of tasks, for food, building, feeding the young, getting honey, guarding,—all busy like the Cyclopes. From morn to eve various toil: they know the weather and fear storms, even carrying ballast. They do not breed like other animals, but *find* their eggs: themselves short-lived, the life of the community never ends. Their loyalty and reverence to their sovereign.]

150. *pro qua mercede*, 'the reward for which', the reward being the natural skill and powers, *naturas*.

151. The Cretan story was that, as Kronos (Saturn) devoured his children, when Zeus (Iuppiter) was born his mother hid him in a cave of M. *Dicte* in Crete. The *Curetes* (afterwards priests of Zeus) clashed their weapons to drown the infant's cries, lest his father should find him. The bees, led by the clashing sound (64), settled there, and fed the infant god with honey. Iuppiter in gratitude endowed the bees with their wisdom.

153. *solae*. The ancients knew very little of the other social insects (wasps, hornets, ants).

consors, usually of persons, 'sharer, partner': here of things, 'common' dwellings (*shared* instead of *sharing*).

154. *magnis*, 'mighty' laws, see note on 67 and Introduction, p. 25.

157. *in medium*, common phrase, 'for the common store', so *in m.* consulere, dare, conferre, cedere, &c.

158. *victu invigilant*, 'watch o'er the gathering of food', *victu* the old contracted form of the dat. common in Vergil. So *venatu invig.* *Aen.* IX. 605. So we find *curru, metu, portu*, &c.

164. *stipant*, 'pack': the notion of force and tightness being given in the sound of the unusual rhythm, a heavy spondee overhanging, see III. 317.

is the source of all life (and is to be found in bees too). This belief is more fully given in the famous passage in *A.* VI. 724, sqq.: 'First of all heaven and earth and the liquid fields, the shining orb of the moon and the Titanian star, doth a spirit sustain inly, and a soul shed abroad in them sways all their members and mingles in the mighty frame. Thence is the generation of man and beast, the life of winged things, and the monstrous forms that ocean breeds under his glittering floor'. (From Mr Mackail's translation of the Aeneid.)

This world-spirit is of fiery or ethereal nature: hence 'the draughts of ether' which the bees inhale.

222. *terrasquē tractusque*, this lengthening (like the Homeric Λάμπον τε Κλύτιόν τε) is common in V., always before liquids or double consonants, *aestusquē pluviasque*, *liminaquē laurusque*, *lappaequē tribulique*, *tribulaquē traheaeque*, *fontesquē fluviosque*, &c. See III. 385.

225. *reddi...resoluta referri*, accumulated, see note on 36.

227. *sideris in numerum*, 'into their starry rank' (R.), rather an unusual use of *numerus*, which may be compared with *in nullo numero esse* Cic. *De Or.* 3, 56, 213: *digerit in numerum* Verg. *A.* III. 446: *parentis numero* Cic. *Verr.* 19.

[228—250. If you take combs, you must wash first, and smoke the hive. Two honey-harvests, spring and autumn. Their sting is bad. If you save some for the bees in winter, cut away empty combs —beetles and cockroaches &c. eat the combs: and other enemies are hornets, moths, spiders.]

228. *angustam* and *augustam* are both read by good MSS., the latter the best supported. But *angustam* is more natural.

229. *relines*, 'unseal', 'broach', metaphor from wine-jars, which were closed with cork or wood, plastered over with pitch (or clay). So *corticem adstrictum pice demovebit amphorae* Hor. *Od.* III. viii. 20.

230. *ora fove*, 'rub' or 'wash' your mouth, evidently with water. For *foveo*, see note on IV. 43.

The tradition of bee-keepers given by Columella (IX. 14) was 'not to go near the bees after drinking wine, nor without washing: to abstain from all strong-smelling food, as salt fish, or salt sauces, or garlic or onions'.

sequaces, 'penetrating' smoke, to drive out the bees from the combs which are to be taken. *Sequax*, a vivid word used of 'pestering roes' *G.* II. 374, also of *fire* and *water*.

231. *gravidos fetus*, 'teeming produce' (R.), slightly unusual sense.

cogunt, 'they gather'. [Others make 'bees' nom.: but the bees were always at work, and V. is clearly speaking of the *taking* of the combs.]

232—5. *Taygete* is one of the Pleiads, and the general sense is plain, that the two honey-harvests are about the times of the rising and setting of the Pleiads.

The Pleiads are one of the most marked constellations; and as the *apparent morning rising* (i.e. the day when they could be first seen to rise at daybreak) was about the 28th May, and their *apparent morning setting* was about 9th November, this constellation was

chosen from very early times to mark the beginning of summer (by its rising) and the beginning of winter (by its setting). These signs are noted in Hesiod, in an astronomical treatise of the 5th century, and in Julius Caesar's calendar: and no doubt all farmers' lists of days would contain the mention of them. There is no need to go closely into the question of days; since Vergil only means that there is a spring and an autumn honey-harvest.

'The Fish' refers no doubt to the sign of the Zodiac of that name, which traditionally (though in Vergil's day no longer truly) corresponded to the late winter. The poet accordingly describes the Pleiades which set in early winter as 'fleeing before the Fish'. The expression is astronomically as loose as can be, but poetically sufficient.

233. *Oceani amnes*, see III. 359.

237. *morsibus*. Vergil forgets that bees do not bite.

238. *adfixae*, 'clinging': it is really the stings that cling, not the bees: but this sort of variation is quite in Vergil's manner: e.g. *volsis radicibus herbae*, *sopitas ignibus aras*, *tectusque tenet se*, &c.

It was an old belief that a bee could only sting once, left the sting in, and died of it.

240. *res miserabere fractas*, 'pity their shattered fortunes', i.e. and leave them honey instead of taking a full harvest. The expression has the usual half playful character: it would naturally apply to a human society.

243. *stēliō*, 'a newt': the *i* is half consonantal, and the word is therefore a dissyllable. So ārĭĕtĕ, pārĭĕtĭbus, &c.

243—4. The sense is, 'the combs are often eaten by newts, cockroaches, and drones': but instead of saying *blattae*, the expression is elaborated into 'the crowded lairs of the light-loathing beetles' and so the grammar strained, though the meaning is clear enough.

blatta. The dictionaries give 'cockroach, chafer, moth': a little vague. The phrase 'light-loathing' and 'crowded haunts' point to the cockroach: so also Horace's remark (*Sat.* II. 3, 117) that they are found in clothes-chests: and *Pliny's* statement (*N. H.* XI. 28) that they breed in *baths*. [I use the popular term 'beetle' although not scientifically correct.]

244. *immunis*, prop. of the citizen who does not take his share of public burdens: admirable word for the drones, who eat but don't work.

245. *inparibus*, dat. 'ill-matched foe', because the bees cannot defeat the hornet.

246. *invisa Minervae*. Ovid's version of the old Greek story of the spider is as follows: The Lydian maiden Arachne was so skilful in weaving and spinning that she challenged Minerva to a contest. Arachne wove a magnificent tapestry representing all the sins of the gods against women: Minerva depicted the triumphs of the gods over impiety. Arachne in grief tore her work and hung herself: Minerva in pity changed her into a spider—always spinning, and always hanging. (*Met.* VI. 1—145.)

249. *incumbent*, picturesque word for 'work', 'strive'. For inf. see III. 46.

250. *forus*, like *forum*, properly 'a confined space': generally a gangway, passage, alley: here boldly for 'a cell'.

'Weave their garners with flowers', a fanciful and poetic version of v. 39—40.

[251—280. Signs of disease: colour, leanness, swarming at the door, sluggishness, low humming. Drugs to cure them: honey, gall, dry rose-leaves, must, raisins, thyme; and the plant *amellus* stewed in wine.]

251. Notice the rare caesura; much more frequent in later books of Aeneid.

252. The apodosis to *si vero* is dropped, and only resumed 264.

255. *luce carentum*, 'bereft of light', i.e. dead; a Lucretian phrase Greek in its character. The Greeks used βλέπειν 'to see'='to live', λείπειν φάος 'to leave the light'='die': and Ἅιδης=ἀ-ἴδης, 'the dark', for the world below.

257. *illae*, the sick bees.

259. *contracto*, 'cramped', 'huddled', transferred from the sufferer to the cold which causes the suffering. Similar uses are *sceleratas sumere poenas*, cursum *prospera* discit religio, sagitta *celeres* transilit umbras, &c.

260. *tractimque susurrant*, 'a longdrawn hum' (R.).

261. *quondam*, 'ofttimes'.

262. *stridit*, the older conjugation, instead of the common *strideo*.

So V. has *fervĕre A.* IV. 409, *fulgĕre* VI. 826, *stridĕre* again *G.* II. 418, *stridĕre* and *effervĕre* IV. 556.

263. *rapidus*, see below, 425.

265. *ultro* hortantem, 'even' cheering, 'himself' cheering: see note on 204.

267. *tunsum* artificially with *saporem*: it is of course the oakgall which is bruised.

268—9. *pinguia*, 'rich', here means no doubt 'thickened': the fresh wine or *must* (*defruta*) was boiled down to make it more concentrated.

psithia is the Greek name of some unknown vine: we learn from *G.* II. 93 that it was chiefly used for *passum* or 'raisin wine'. *passus* properly 'spread': so used of raisins *dried* in the sun.

270. *Cecropium*, see 177.

centaurea, 'centaury', a bitter herb named according to Pliny (XXV. 14) because it was discovered by the *Centaur* Chiron, who was instructed by Apollo in the art of healing. It was one of the various kinds of *panacea* or Cure-all.

271. *amellus*, the yellow aster.

273. *caespes*, usually 'a sod', 'turf', which cannot be the meaning here: it seems to be also used of *a clump* or *root* of a bushy shrub: and Vergil here uses it in this sense: many stalks and flowers (*silva*) from one root.

276. *nexis torquibus*, 'with chaplets twined' *of it*.

277. *tonsis*, 'cropped'.

278. *Mella*, a little river about 20 miles W. of Mantua, falling from the Alps into the Ollius, an affluent of the Po. This was in Vergil's own country.

[281—314. If the stock fail, try the Egyptian method: build a little air-tight chamber; beat a bullock to death, keeping the skin whole, and put the carcase with herbs into the chamber. After a short time a swarm of bees will emerge from the carcase.]

281. *deficio* orig. with dat., in classical times was regularly used with acc. So we say 'strength fails me'.

283. *The Arcadian master* is Aristaeus, son of Apollo and the water-nymph Cyllene, a shepherd and skilled keeper of bees. See *G.* I. 14, where he is called *cultor nemorum.*

285. *insincerus*, 'putrid'.

The superstition that dead bodies of animals gave birth to bees arose no doubt from bees building in hollow skeletons of animals, when they could not find hollow trees or rocks to suit them. Compare the well-known tale of Samson and the lion's carcase.

altius &c., 'I will unfold all the tale from the first (*altius*, 'far back'), tracing it from its source'.

287. *Canopus*, a large city on the coast of Egypt near the W. mouth of the Nile: called *Pellaeus*, because Egypt was conquered by Alexander the Great, and became part of the Macedonian Empire, of which *Pella* (not far from the head of the Thermaic gulf) was the capital.

288. *stagnantem*, as the great inundating river.

290. 'Where the border of quiver-bearing Persia presses close'. *Persia* is used very vaguely, perhaps for Syria and Arabia as part of the Persian Empire.

292. *Indis*, the Romans knew very little of the upper Nile, and *Indi* is used poetically for the Aethiopians S. of Egypt.

291—3 are read in various orders in the MSS.: and the prolixity and monotonous rhythm rather point here to our having (what has happened several times in the Aeneid) *different versions* all mixed up. I have followed what seems the best order, that of Rom. MS.

294. *hac arte*, i.e. bee-breeding from carcases.

298. *a ventis*, 'on the side of', 'in the direction of', 'toward', an idiomatic use of *a*. So *a fronte*, *a latere*, *ab oriente*, *a meridie*, *ab decumana porta*, where we say 'on', or 'at'.

301. *obstruitur*, 'stopped', 'gagged'.

302. *solvontur*, 'mashed'.

viscera as usual is 'the flesh' [not *entrails* as often construed].

306. *ante quam rubeant*, the subj. after *antequam* in its regular use (where *care is taken* to do one thing before the other happens), usually classed with *final* subj.

309. *visenda modis miris*, lit. 'to be marked in wondrous wise', a formal and antiquated expression (*mod. mir.* Lucretian, see *G.* I. 477) for the sake of impressiveness. We may perhaps simplify in translating 'marvellous to note'.

310. *pedum* for the ordinary *pedibus*, *truncus* being used like *orbus* and *vacuus*, naturally with abl. but also (chiefly Augustan) with gen. The gen. may be justified as the Latin gen. of relation, 'in respect of': but no doubt the much greater use made of it by Augustans (esp. Vergil) is due to the influence of Greek, where the gen. has also the ablative meaning.

311. *miscentur*, 76.

aera carpunt, see III. 325, 'take to the air', 'range the air'.

313. *erupere*, gnomic.

314. The *Parthians* are named as the most famous archers and skirmishers and are naturally called *leves* 'nimble'.

Where Vergil got this elaborate method, involving such a strange rural superstition, is not known: but the precept is given in even greater detail in a work called Geoponica ('Agricultural notes') ascribed to a writer Florentinus about 900 A.D., who professes to get his information partly from *Varro*. If so Vergil may have been following Varro, but in the latter's extant works there is nothing about it.

[315—381. The invention was due to Aristaeus, who lost his bees and called the nymph Cyrene his mother to aid him. She heard him as she sate in the depths with her nymphs around her. Arethusa went up to see what the cry was, and told Cyrene. The water parted and he came down, and marvelled at the palace under water and the diverse river-founts. They feasted him: and after due prayers Cyrene spoke:]

315. The address to the Muses marks as usual an important break, here the episode of Aristaeus: so he invokes the Gods below at the beginning of the entry to Hades, *A*. VI. 264: and the Muses when Aeneas lands in Italy VII. 37.

316. 'Whence did this new adventure of man find its source?' strained and emphatic language.

317. *Aristaeus*, *G*. I. 14: above 283. His mother was the nymph *Cyrene*, daughter of the river-god *Peneus*. The river flows through a very remarkable defile, between the ranges of Olympus and Ossa, in N. Thessaly, called Tempe [Τέμπη, Greek neuter plural].

Where the story comes from is not known. [Heyne's suggestion, that it was from the ancient cyclic poet Eumenes (adopted by C. P. F. &c.), rests merely on the tradition that he wrote a βουγονία, and the conjecture that this tale was there.]

319. *caput* clearly the 'source', as 368.

323. *Thymbraeus*, name of Apollo, from Thymbra (near Ilium) in the Troad, where was a famous temple of Apollo.

326. By the 'crown of this mortal life' he means his fame as a tiller of the soil, *cultor nemorum*, and breeder.

328. *te matre*, 'though thou art my mother', and with thy divine power mightest have aided me.

329. *felix*, 'fruitful', the original meaning, connected with stem φυ- and fe- tus, fe- nus, fe- cundus, fe- mina: so *nulla felix* arbor Liv. V. 24, *felices* arbores Cato dixit quae fructum ferunt Fest. 92.

331. *molire*, wield, used of any *effort*: *hewing* here: *driving*, m. habenas *A*. XII. 327: *ploughing* m. terram aratro *G*. I. 494: *hurling*, fulmina m. *G*. I. 329.

334. *Milesia*, III. 306.

This passage about the nymph is from Homer's account of Thetis *Il*. XVIII. 34;—

'Achilles moaned: and his mother heard him as she sate in the depths of the sea...and the goddesses thronged around her...Thaleia and Kymodoke and Nesaia and Speio.. &c.'

336. *Drymoquĕ:* see above III. 385, IV. 222.

337. *caesariem effusae*, 'with their bright locks shed'; for the acc. see III. 307.

338. This line is probably spurious, as it alone contains names from Homer's list of Nereids (see above 334): it also recurs *A*. V. 826 (whence it has come hither, no doubt).

340. *Lucina*, *G*. III. 60.

342. *auro*, belt, quiver, buckles, hair-snood, &c. These nymphs were huntresses clearly, like Arethusa below.

343. *Ephyre atque*. The Greek licence of open (long) vowels is naturally used in a passage of Greek names. So *Rhodopeiae arces* below 461.

346. This refers to the old savage tale how Mars (Ares) made Venus faithless to her lord Volcanus (found in *Odyssey* VIII.).

The phrase 'fruitless care' will include love, anxiety, and vigilance on the part of the deluded Volcanus.

347. *aque Chao*, 'and from Chaos', i.e. from the beginning of the world.

densos, lit. 'thronging', unusual for 'countless'.

353. *frustra*, 'for nought', 'idly': there was a real cause for her alarm.

359—361. From Homer: see Homeric parallels.

364. The scenery under the water is like that on earth: only the rivers are made to have their source there.

367. *diversa locis*, 'separate': *locis* artificially added, lit. 'in respect of their places', not wanted in English.

Phasis, river of Colchis, flowing into S.E. end of Euxine.

Lycus, river of Pontus, flowing from hills of Armenia into the Iris and so into S. side of Euxine.

368. *Enipeus*, river of S. Thessaly, a feeder of the Peneius.

369. *saxosusque sonans*, (1) note *sound imitation* of the dashing rocky torrent: (2) the strained Vergilian use of *adj*. saxosus: like *inexpletus* lacrimans, *densi* tela intorquent, ostendit se *dextra*.

Hypanis, a river of Sarmatia (S. Russia) which flows into the sea of Azov at the N.E. end of the Crimea.

Caicus in *Mysia*, rising in M. Temnus and flowing into the Aegaean a little S. of Lesbos.

370. *pater*, the reverent title of gods and rivers.

Anio rises in Apennines E. of Rome, flows past *Tibur* and joins the Tiber just above Rome.

371—3. The Eridanus, a fabled river of the western lands, first in Hesiod (?), *Theogony*, I. 338: Herodotos (III. 115) says it flows into Oceanos in west of Europe. It was afterwards identified with the Po, even by Greek poets (Eur. *Hipp*. 737), and regularly by Romans.

Vergil holds it in special honour, as the greatest river in Italy, and of his own native Lombardy: it is the 'king of rivers' (*G*. I. 482) and its fount is in the abodes of the blest below (*A*. VI. 659).

371. 'With bull's head and both horns gilt': a double reference, complicated in Vergil's manner: (1) river-gods were regularly represented

with bull's horns or heads (*tauriformis* Aufidus Hor. IV. *Od.* 14. 25: Thybris...*corniger* fluvius *A.* VIII. 77), doubtless as a primitive sign of strength. (2) The sacred bull of the Roman triumphs was a white bull with gilt horns: so the great festival of the triumph, at once national and religious, is suggested by a word. Similarly the Bull (sign of Zodiac) in *G.* I. 217 is *Candidus auratis cornibus.*

374. 'Roofs hanging with lava', Vergilian variation for 'hanging lava roofs': so *pictas abiete puppes*, virgulta sonantia *lauro*, immensa *volumine* terga, liquontur *sanguine* guttae, &c.

The relation of the subst. to the phrase is changed from the more to the less natural.

376—380. So when the suitors feast in the Odyssey, they have first the 'golden ewer and silver basin' to wash hands, and then platters with divers kinds of flesh.

Notice the choice language to dignify common things: water is *liquidos fontes*, a towel is *tonsis mantelia villis*, incense is 'Panchaean fire': cups are *carchesia*, wine is *nectar:* hearth is *Vesta.* So *G.* I. 295, II. 234, *A.* VII. 111, &c.

379. *Panchaea.* Euhemeros, a Sicilian, a courtier of the Macedonian king Cassander about B.C. 316, being furnished by the king with money went a long journey of which he wrote a narrative. He became famous for his method of treating the stories of gods and heroes as exaggerated tales of mere men. He tells of an island *Panchaea* near Arabia, very rich and happy. The name here practically = 'Arabian' and the phrase means 'burnt incense', Arabia being the land of spices.

adolesco, just as *adoleo*, prop. 'to increase' or 'magnify', is used in the technical religious sense of 'to burn' or 'fire' (*verbenas adolere Ecl.* VIII. 65: *altaria ad. A.* VII. 71), so *adolesco*, prop. 'to grow', is here used in a corresponding intrans. sense 'to blaze'.

380. *Maeonii.* Lydia was called in Homer *Maeonia*, and the Lydian wine was famous, see *G.* II. 98.

382. Homer (*Il.* XIV. 202, 266) calls Okeanos 'the source of all the gods', and the earliest Greek nature-philosophy [*Thales*, circ. 600 B.C.] thought water the origin of all things. Vergil's reference will include both.

384. The 'hearth' is called *Vesta*, as names of gods are often used for the *things* which are their province: e.g. Mars, Bacchus, Neptunus, Volcanus, Venus, Ceres.

[387—414. 'There is an ancient deity of the sea, Proteus, who knows all things. Catch him with chains: hold him fast though he changes form: and he will tell you what to do. I will lead you to a place of ambush'.]

387. *Carpathos* is the southernmost isle of the Aegaean (except Crete) and the Carpathian sea is the sea S. of the isle.

In Homer the scene is laid in 'an isle Pharos over against Egypt, one day's voyage in a hollow ship': and Vergil does not probably mean to change the place, but only uses 'Carpathian' with his usual elasticity of geographical names.

388—9. The *pisces* are sea-monsters, the front part like a horse, the

hinder part a fish's tail: so *bipedum equorum* is merely another phrase for the same.

'With fish-drawn chariot of two-footed steeds.' (R.)

388. *caeruleus*, 'sea-dark', used by the poets of anything belonging to the sea: as *sea-gods:* Neptune, Triton, Nereus, Thetis, and nymphs (Ovid): of Neptune's *car* (*A.* V. 819) and *horses* (Ovid): of *ships* (*A.* V. 123): even of *river-gods* (VIII. 64) and even their *hair* (Ov. *M.* V. 432).

390—1. *Emathia*, strictly the valley of the Axius in Macedonia, here used for the whole of Macedonia: as in *G.* I. 492. *Pallene*, the W. peninsula of Chalcidice.

Proteus in Homer is the 'ancient of the sea' who knows all the sea depths, tends the *seals* (the flock of Poseidon) in Pharos, and lies down amongst them to sleep. He knows all that is to be, and can change into any shape.

The connection of Proteus with Macedonia is later.

393. The subjunctives are best taken, not as indirect question (P. K.) but as *indefinite* or *generic*, 'whatsoever is, or has been, or shall be in due course'.

397. 'And make the end prosperous'.

399. *vim et vincula*, mixed abstr. and concr., as often in V., see III. 182.

400. *haec demum*, '*these*', emphatic: *demum* is used as an enclitic to emphasize demonstratives: *ea demum* firma amicitia est Sall. *C.* XX. 4: *hac demum* consistere terra *A.* I. 629: *illa* seges *demum* votis respondet avari *G.* I. 47: and *tum demum*, *nunc demum*.

doli, 'his tricks', Proteus'.

407. *atraque tigris*, 'dark' or 'evil tigress'. So we have *atri serpentes* (V.), *ater versus* and *atro dente* (malignant), Horace.

[415—452. She rubbed him with ambrosia, and led him to Proteus' cave. At mid-day he came to his cavern: the seals who followed lay down, and the god sate on a rock. Aristaeus seized him, and held fast though he changed form, to a beast, a fire, a river. He asked why Arist. had come, and was told 'to seek an oracle'.]

416. *perduxit*, 'steeped'. The Homeric story makes Eidotheë put fresh seal-skins over Menelaos' companions, for an ambush: then she set ambrosia before each man's nose to do away with the sea-stench of the skins.

418. *habilis*, 'nimble'.

421. *deprensis*, 'caught' in a storm.

424. *nebulis obscura*, as in Homer regularly the gods can hide themselves at will in a mist.

resistit, 'stands still', 'abides'.

425. *rapidus*, 'violent' or 'fiery', used of *aestus*, 'noontide heat', *Ecl.* II. 10: *ignis*, 'the fire' in a furnace or closed oven, *G.* IV. 263: and Lucret. has *rapidi leones*, 'ravening', IV. 712.

'The fiery Sirius, scorching the thirsty Indians, was blazing in the sky'. *Sirius*, or 'dog of Orion', the brilliant star S.E. of Orion, famous from Homer's day as the sign of the hottest season. At the time when

the Iliad was composed Sirius' rising (apparent morning rising) in Greece would be about the middle of July. In Vergil's time at Rome the date was some three weeks later: but still no doubt the weather would be usually hot enough to justify the traditional reference to Sirius. *Indos* as the people who lived in the tropical heat.

There are two points in this passage: Sirius was blazing (it was *midsummer*), and the sun had run half his course (it was *mid-day*).

427. *hauserat*, 'had devoured', vivid word for 'accomplished'; so *rapio*, *corripio* are used of 'getting over the ground'.

427—8. Note the compressed and accumulated force of the description: *cava*, *siccis*, *ad limum*, *tepefacta*, *coquebant*, all emphasizing the heat.

The stream low between high banks is boldly and vividly described as 'dry-mouthed' (*siccis faucibus*). *fauces* here has nothing to do with the 'mouth' of the river in its ordinary sense.

431. *ros*, lit. 'dew', is used of *lake water G.* I. 385: of *river water A.* V. 854: of *blood A.* XII. 339: and here of *sea water*.

436. *scopulo medius*, characteristic variation for *medio*. So *cesserunt medii*, *adversa ferit*, *sese tulit obvia*, &c.: see 369.

437. *cuius*, obj. gen. 'of seizing him'.

quoniam in its *older* sense 'when', found in Plautus and Terence commonly, *is quoniam moritur Aul.* Prol. 9: *quoniam ille elocutus, extemplo facio As.* II. 2. 83 (*quoniam* is *quom-iam*, and is only an instance of the common change from *temporal* to *causal* meanings: *cum*, *quando*, ἐπεί, ὅτε, *als*, *da*, *as*, *since*, &c.).

445. *nam quis*, 'who then?' common colloquial particle in excited questions, usually *after* the interrog., *quisnam*, *quidnam*, and Greek γάρ and ἄρα.

447. An ambiguous line, which as far as the Lat. goes may mean, (1) 'nor can aught escape thee' (W.); (2) 'nor can one deceive thee in aught' (H. F. L.); (3) 'nor canst thou deceive me in aught' (C. P.).

I believe (1) is right, as being the most natural meaning. 'Thou knowest, Proteus, thou knowest thyself, nor can aught escape thee: cease to try to deceive'. An objection to this is raised that we have to supply *fallere* in a different sense after *velle*: but we must remember that *the word being the same* it would be far easier in Latin than in any other language.

448. *deum*, it was only the nymph Cyrene who had told him.

449. *lassis*, 'our wearied' fortunes, so Verg. uses *fessis rebus*. Others *lapsis*, 'fallen'.

450. *vi multa*, 'much constrained'.

451. *glauco*, 'grey', specially used of water-gods and their belongings: so Father Tiber (*A.* VIII. 33) and the nymphs (XII. 885) have *glaucum* amictum.

452. *fatis*, 'to prophecy', dat. It might be abl. instr., but less expressive.

[453—527. Orpheus is wroth with thee: Eurydice, fleeing thee, was slain by a snake. Orpheus was inconsolable, and went after her to Hades. He charmed the shades: and the Furies and Cerberus and even the tortured sinners: and got his wife again. But at the

moment of escape, he turned and looked at her: she went back reluctant to Hades. Seven months he wept for her, like the nightingale for her young: till the Thracian women in a frenzy tore him to pieces, and the Hebrus rolled away his head, still lamenting for Eurydice.]

453. Notice *nulliūs* in arsis before vowel.

455. *haudquaquam ob meritum*, a well-known difficulty.

(1) C. L. H. F. take it with *miserabilis*, 'Orpheus hapless by no fault of his': but the sense is weak, and the order is rather against it.

(2) K. P. take it of Aristaeus, 'penalties undeserved by thee': but this cannot by any ingenuity be reconciled with *magna luis commissa*. If Aristaeus was guilty, he had deserved the penalty.

(3) I believe Servius is right in rendering 'non tales quales mereris'; a person suffers an *adequate* penalty *ob meritum* 'for his deserts', and he may be said (logically though unusually) to suffer an *inadequate* penalty *haudquaquam ob meritum* 'nowise for his deserts', i.e. *less* than he deserves.

ni fata resistant, 'should fate allow': the tense is right, as it is not yet settled whether the penalty is to be suffered to the full or no.

456. *coniuge*, Eurydice a wood-nymph of Thrace.

457. *dum te fugeret*. This is a unique use of *dum* in a final sense with subj. Ordinarily the use is easy (whether *dum*='until' or 'while'), e.g. multum ille et terris iactatus...*dum conderet* urbem, i.e. 'he endured much by land and sea and war...*till he should build*', *A.* I. 3: rex quattuor millia armatorum, *dum recens terror esset*, misit, i.e. 'while the alarm should be still fresh'.

Here there is no other *verb* or *act* for the purpose *dum fugeret* to depend on (for certainly the principal verb *non vidit* will not do): what Vergil really means is '*while* she was running away *in order to* escape', and the real help to the analysis is given by the word *praeceps*. The best thing to say is that the fuller sense *dum se praecipitabat ut fugeret* or *dum praeceps currebat ut te fugeret* is compressed into *dum te fugeret praeceps*.

per, here stretched in sense, 'along'.

459. *servantem*, 'guarding', vivid word for 'lying' on the bank.

460. *Dryadum* (Greek word, δρῦς, 'a tree' or oak), 'wood-nymphs' (III. 40).

461. *Rhodopeiae*, III. 351. For metrical hiatus, see IV. 343.

462. *Pangaeus* was a mountain on the coast of Macedonia near the Strymon.

Rhesi Mavortia tellus is Thrace: *Rhesus* is mentioned in the *Iliad* X. 434 as king of the Thracians: as a savage warlike race they were specially under the protection of *Mars* or *Mavors*, god of war: so *A.* III. 13, 35.

463. The *Getae* were savages who lived near the Danube mouths on the remotest borders of Thrace to N.E. (III. 462). (Note hiatus again.)

Hebrus (the Maritza), the principal river of Thrace, draining the country between the Balkans and Rhodope.

The '*Actian Oreithyia*' was daughter of *Erechtheus*, mythical king of Attica (anciently called Acte, 'the coast'), who was carried off by Boreas (the north wind) to Thrace.

464. *testudo*, lit. 'tortoise', often used for a tortoise-shell *lyre*.

467. *Taenarias*. *Taenarus* was the south promontory of Laconia, where was a temple of Poseidon, and a cave supposed to lead to Hades. *Dis* is one of the Roman names for the god of the under world (Hades or Pluto).

470. Hades is called in Homer (*Il.* IX. 154) '*he whom none can soothe*', 'implacable' (ἀμείλιχος).

471. *Erebos* (Greek word, =darkness), one of the names of the world below.

472. *luce carentum*, 255.

476. *magnanimum*, *old* form of gen. plur. So V. has *virum*, *deum*, *Massylum*, *divom*, *caelicolum*, &c.: but the form is rare in *adj*.

This beautiful and touching description of the dead is used again in *A*. VI. 303. It is partly imitated from Homer's account (*Od.* XI. 38) of the shades that came up to see Odysseus: but it is more subtly pathetic, e.g. 477 is all Vergil's own.

478. *deformis*, 'hideous'.

479—80. *Cocytus* (Κωκυτός, 'wailing') and *Styx* (Στύξ, 'hate') are well-known rivers of Hades. The lines recur *A*. VI. 438.

480. *alligat*, 'binds fast', so that they cannot escape.

482. *Tartara*, the abode of the wicked below, often used vaguely for the whole region: 'The homes and inmost deeps of death'.

implexae angues, for the construction see III. 307.

The Furies (called *Eumenides*, the 'kindly ones', to propitiate them) were commonly represented with *snakes for hair*. Vergil here slightly alters the picture: though *A*. VII. 329 Allecto (a fury) *pullulat colubris*.

483. *Cerberus*, the three-headed dog of Pluto.

484. *vento constitit*, because the wind which moved the wheel may also be said (by abating) to still the wheel. So Soph. δεινῶν τ' ἄημα πνευμάτων ἐκοίμισε στένοντα πόντον, 'the blast of the dread winds has *lulled* [by ceasing] the roaring sea'. So *nubes retexit montem*.

Orpheus' song makes the wind stop, and that stops the wheel. For *Ixion* see III. 38.

487. *Proserpina*, queen of Hades: corruption of Greek Περσεφόνη.

489. *Manes*, prop. 'the shades', here used of *the powers below* vaguely.

491. *immemor*, 'forgetful' of the condition that he was not to look back at her, which we have to infer from V.'s rapid narrative. Ovid *Met.* X. 80 is clearer, 'And this command the Thracian hero received, not to turn back his eyes till he emerged from the valley of Avernus: else the gift would be vain'.

victus animi, 'overpowered at heart', i.e. his resolve overborne by love. For *animi* see III. 289.

493. *stagnis Avernis*, 'the pools of Avernus', properly one of the volcanic lakes near Cumae in Campania: its banks were wooded and dark, and the water gave out sulphureous vapours. It was supposed to

be in direct connection with the lower world, and the name *Avernus* is often used as here for Hades itself.

496. *natantia*, 'swimming' eyes, not as we use it of *weeping*, but of *dying*, to which the metaphor is quite as appropriate: it describes the flickering uncertain sight of a dying person. So of eyes overpowered with sleep, *A*. V. 856 *natantia lumina solvit*.

500. *diversa*, 'away', so *diversus abis A*. V. 166, XI. 855, *div*. ferri *A*. XII. 495, &c.

502. *Orci*, one of the names for Hades; the 'ferryman' is Charon, who took the shades across the Acheron: see the splendid description *A*. VI. 298.

504. *faceret*, *ferret*, *moveret*, the *past* deliberative, 'what was he to do?'

508. *Strymon*, river of Macedonia not far from Thrace.

509. *haec evolvisse*, 'unfolded the tale' in song: Orpheus' power to tame wild beasts and draw the trees along was famous. So Horace (*Od*. III. 11. 13) to the lyre: *Tu potes tigres comitesque silvas ducere*.

517. *Hyperboreas*, III. 196. *Tanais*, the Don, river of central Russia falling into the sea of Azov.

518. *Rhipaeis*, III. 382.

520. *Cicones*, properly a Thracian tribe near the mouth of the Hebrus: here used (by a common poetic usage) for Thrace generally.

munere, 'service', a pathetic word for Orpheus' love and faithful inconsolable sorrow.

The story was that Orpheus' ceaseless lament for Eurydice roused the jealousy of the women (*matres*) of Thrace, who under the excitement of the Bacchic frenzy tore him in pieces and threw his head into the Hebrus.

524. *cum medio*, variation for *medio* simply: so madida *cum* veste gravatus.

Oeagrius, 'Thracian,' from *Oeagros* king of Thrace: peculiarly appropriate here, as *Oeagros* was father of Orpheus by the Muse Calliope.

527. *toto flumine*, 'all along the stream', local abl. like *caelo* ducitis annum *G*. I. 6, suffuderit *ore* I. 430, *puteis* manare cruor I. 485, &c.

[528—547. Proteus leapt into the sea: Cyrene told Aristaeus how to appease the nymphs with sacrifice of cattle, which done, he would find that Eurydice's vengeance no longer pursued him.]

529. *vertex*, 'the whirlpool' made by the leap of Proteus.

530. *non* Cyrene, i.e. she did not leave him in his perplexity. *ultro*, 204.

535. *pacem*, 'pardon': so 'pace tua', 'by your leave'.

Napaeas, 'nymphs of the vale' (νάπη, 'a dell').

539. *Lycaeus*, m. in Arcadia, III. 2.

540. *intacta*. It was a common ancient feeling that the animal offered should never have felt the yoke: Hom. *Od*. III. 382 (the unyoked heifer to Athene), *A*. VI. 38 (seven unyoked cattle to Phoebus).

545. *Orphei*, Greek dat. (*inferias* apposition to *papavera*).

The poppy is called *Lethaean* from Lethe, the 'water of forgetfulness' (λήθη), a river in Hades where the souls destined to live again in other

bodies drank oblivion of their former life, *A*. VI. 705. So commonly applied to the sleepy and soothing poppy (*G*. I. 78). The offering is to soothe the shade of Orpheus and make him forget his woes.

547. The simplest explanation of this line is that of Lad. Con. P., that when he 'revisits the grove' where the oxen's carcases are he will find the bees, and know that Eurydice is appeased; *then* he must 'offer a heifer to the appeased Eurydice'.

[548—end. He offered the cattle: and from the carcases came swarms of bees. Conclusion: this I write while Augustus is marching victorious through the east,—I the poet of shepherds, and student at Naples.]

556. *stridĕre*, 262.

558. *uvam demittere*, 'drop their cluster': bold use of *uva*, which means a grape.

560—2. This refers to Augustus' triumphant march through Syria and Asia Minor in 31 B.C. after Actium, when he received the submission of the eastern empire. There was no fighting: and consequently 'thunders at the deep Euphrates with war' is a poetic exaggeration: it was much more true that 'he gave laws among the willing nations'.

See notes on III. 26—33.

562. *viamque adfectat Olympo*, 'essays the path to heaven', for Olympus (in Homer the snow-clad mountain in N. Thessaly, where the gods lived) is in the Latin poets regularly used for 'heaven'.

The meaning is that Augustus sets out on the path that leads to immortality. On Vergil's feeling about the future deification of Augustus see *Georgics* I. 24—36.

For dative (poetic use for acc. with *ad*) compare facilis descensus *Averno A*. VI. 126, caput deturbat *terrae* (X. 555), proiecit *fluvio* (XII. 256), &c. It is very common in V.

564. *Parthenope*, a name given to *Naples* from the tale that a Siren so called was buried there.

565—6. *pastorum* refers, as well as 566, to the *Eclogues*, of which the opening line addressed to a shepherd Tityrus, is *Tityre tu patulae recubans sub tegmine fagi.*

THE AENEID.

BOOK I.

The first four lines which are printed in italics occur in a few MSS., and may be translated as follows:—

'I am he, who once tuned my song on the slender reed, and leaving the woodland constrained the neighbouring fields to serve the husbandman, though greedy of gain—a task pleasing to farmers: but now I sing the dread arms of Mars and the man, &c.'; i.e., I once made pastoral poetry (Eclogues), then leaving that I next sang the fields (Georgics), now an Epic of war (Aeneid).

But the lines are clearly not genuine. They are in no good MS. and have only been restored from Servius, who quotes them.

Ovid, Martial and Persius all quote 'Arma virumque' as the beginning of the Aeneid. G. suggests that Vergil wrote them and sent them to a friend, without meaning them to be part of the book: and this would explain Servius' story that Tucca and Varius, the scholars whom Augustus ordered to edit the Aeneid after Vergil's death, rejected the lines. Anyhow we cannot accept them.

[1—11. *Exordium.*]

1. Observe the emphasis in the first sentence on the leading points of the poem. *Arma*: a war-epic: *virum*, the hero Aeneas: *Italiam*, the national poem glorifying his beloved land: *fato*, the destiny of the people: *Romae*, the capital and centre of all.

primus, 'first'. The commentators are exercised because (242) Antenor is said to have settled previously at Padua. But (1) Antenor is insignificant: (2) Padua is in Cisalpine Gaul, not Italy, as the Romans named it.

2. *fato profugus*, together, 'by fate exiled'.

Lavinaque, i.e. Latin, from Lavinium, old town in Latium, 8 miles from the sea. [*Laviniaque*, other reading, is the commoner form of the adj. and can be scanned by slurring the *i* into a kind of y-sound, like *păriĕtĕ*, *ăbiĕtĕ*, but such a license is unlikely so early in the poem.]

3. Observe *ille* grammatically superfluous but vivid and emphatic: 'much wayworn *he* by land and sea &c'. So VII. 805, Camilla Bellatrix, non *illa* colo, &c. XI. 492, campoque potitus aperto aut *ille* in pastus armentaque tendit equarum.

iactatus, properly of buffetings by sea, used by rather a stretch with *terris*: a sort of *zeugma* as it is called.

4. *superum*, [old form of gen. cf. *deum*, *Danaum*, *Aeneadum*, *caelicolum*, &c.] 'the gods': though Aeneas' enemy is chiefly Iuno, all the gods are interested in his wanderings.

5. 'Much stricken too in war, till he should build him a city, &c.' *Dum* expresses a purpose always with the subjunctive: though here it is quite as much the purpose of fate as the purpose of Aeneas that the poet means. The full sense is 'enduring till the time should come when, &c.'

6. *Latinum...Albani...Romae:* we are told (265) Aeneas should reign 3 years over Latium, then Ascanius his son should reign in Lavinium 30 years, and after that transfer the seat to Alba (a few miles S.E. of Rome). There the kingdom should last 300 years, when Romulus should be born.

Observe that the first passage ends emphatically with *Romae*. See 33.

8. *quo numine laeso*, 'for majesty how outraged', i.e. 'for what outrage to her majesty'. So *qui*, *quis*, *aliquis* are used poetically for an adverb, I. 181, Anthea si *quem*...videat, i.e. if he can see Antheus *anywhere*': II. 81, fando *aliquod* si forte...nomen, 'if the name *at all* has come'. Pap. quotes aptly Cic. *Rep.* I. 36: A Iove incipiendum putat. Quo Iove? i.e. 'why from Jove?'

9. *volvere*, 'traverse' by an obvious metaphor.

10. *pietate*, 'goodness': the regular epithet of Aeneas in the poem is *pius*: he is represented as the man who to his father and people and gods fulfils all righteousness.

11. *impello* is used by V. with inf. like many other verbs (*hortor*, *oro*, *luctor*, *ardeo*, *suadeo*, *&c.*) which in prose naturally have *ut* with subj.

'In heavenly hearts can such wrath dwell?' a characteristic touch of the poet's gentle nature: with an undertone of sadness too, as though violence and passions are to be looked for on earth.

[12—33. Iuno protectress of Carthage, mindful of the prophecy that a Trojan race should destroy the African city, and wrathful for other reasons, prevented long the wanderers from landing in Italy.]

12. *Tyrii*; Carthage being a Phoenician colony, and Tyre being one of the leading original Phoenician towns. So *Sidonian* and *Phoenician* are used for Carthaginian.

13. *contra*, 'facing': i.e. on opposite shores of the great sea. No doubt the long rivalry of the two is also in the poet's mind.

14. *studiisque asperrima belli*, 'hardened in war's rough arts'.

studia are properly 'interests', what you are 'busy' with.

opum, gen. of respect, especially common with words of *plenty*, *abounding* (plenus, dives, abundans).

16. *Samo:* at Samos (island off Asiatic coast of Archipelago) Iuno

(Here) was supposed to have been born and grown up: and there was a great temple in her honour.

Samo: hic, observe the hiatus: common at the caesura and in arsis (stress of the foot, i.e. the first syllable of the dactyl or spondee).

17. 'That here should be the empire of the world...is even now her aim and endeavour': *tendit* and *fovet* describe a purpose cherished and carried out, and are so used (by a stretch of grammar such as is common in Vergil) with acc. and inf. as though the word were *volt* or *optat*.

So *paro* VII. 429, armari pubem...para: *propero* VII. 57, adiungi generum properabat.

19. *sed enim*, 'yet indeed', 'however' (like ἀλλὰ γάρ). So II. 164 where it comes later in the sentence: impius ex quo Tydides *sed enim* &c. VI. 28, magnum reginae *sed enim* miseratus amorem.

20. 'One day destined to raze the Tyrian fortress'; *verto*, variation for *everto*.

21. *late regem*, together, 'of wide rule'. Comm. quote *late tyrannus*, Hor. *Od.* III. 17. 9.

22. *excidio*, dat. of end or purpose, like *auxilio venire*, *subsidio*, *praesidi*, &c.

Libyae, 'of Africa': the more extensive word poetically for the kingdom of Carthage. [C. takes *Libyae* dat.: possible but needless.]

volvere Parcas, 'the course of Fate' [Parcae are the Fates]. The metaphor is perhaps a wheel, or a scroll.

23. *Saturnia*, Iuno, like Iuppiter, Neptune, Pluto, &c., was sprung from Saturn the father of the older gods.

24. *prima*, 'of old' as often in V. The 'ancient war' was the Trojan war of course.

26. *manet...repostum*, 'stored deep in her heart'.

27. The 'Judgment of Paris' refers to the well-known Greek tale that Strife threw a golden apple in among the feasting gods as a prize for the fairest: that Here (Iuno), Aphrodite (Venus), and Pallas (Minerva) all claimed it; and that the Trojan prince Paris was made judge, and assigned the prize to Venus. So Iuno resented the judgment and 'her slighted beauty's wrong'.

28. *genus invisum*, 'the hated race', because Dardanus the Trojan ancestor was son of Jove by Electra: *rapti Ganymedis honores*, 'the honours of the stolen Ganymede', because the beautiful Trojan boy Ganymede was carried off by the eagle to Olympus to be Jove's cup-bearer.

In both cases therefore it is jealousy which animates Iuno.

29. *his accensa super*; 'with these things inflamed yet more', (*super* adverbial as often) picking up the interrupted sentence which began *id metuens veterisque memor*.

30. *reliquias Danaum atque immitis Achilli*, 'saved from the Greeks and cruel Achilles' (lit. 'remnants of', i.e. 'left by': the subjective gen. as it is called).

Danaum (observe old form of gen., see 4), one of the many names of the Greeks: others are *Grai*, *Achivi*, *Argivi*.

Achilli, irregular form of the gen. So V. uses Ulixi, Oili.

31. *multos*: it was *seven* years: *iam septima portat...aestas*, I. 755. *septima post Troiae excidium vertitur aestas*, V. 626.

33. 'So vast a work it was to found the race of Rome': the keynote of the Aeneid (the destiny of Rome) struck at the close of the Exordium or opening passage, just as the first passage of the poet-philosopher Lucretius ends with the bitter and powerful line, *Tantum religio potuit suadere malorum*.

molis, possessive gen. like *sapientiae est*, *virtutis est*, 'it belongs to', 'is a part of', 'requires'. The word means 'mass', 'weight' and so is used (like *molior*, see 414) of 'effort'.

[34—49. The Trojan fleet leaves Sicily. Iuno nursing her wrath exclaims 'shall the other gods defeat their foes and I the wife of Jove be baffled?']

34. The poet avoids preface and plunges into the midst of the events. The foregoing events from the sack of Troy to the voyage from Sicily are told by Aeneas in books II. and III. *Siculus*, 'Sicilian': see note on 557.

35. *ruebant*, 'were ploughing'. In 85 the word is used of 'upheaving' water with wind: XI. 211, of 'raking' or 'sweeping' bones and ashes from the pyre: *G.* I. 105, of 'levelling' ridges: the general idea seems to be nothing more precise than 'violent movement'.

37. *mene ...desistere*, cf. 97, 'I to leave my purpose baffled!' The inf. of indignant exclamation. So in English we say 'to think that' and in Greek σοῦ τὸ μὴ φράσαι '(The idea of) your not telling me!'

38. *Teucri*, 'Trojans' from Teucer, mythical first king of Troy, son of Trojan river Scamander and a nymph.

39. *quippe vetor fatis*, 'doubtless the fates forbid me'. *quippe* like so many particles of *affirmation* can easily be ironical, as here.

40. The most complete version of this story (which varies much) is that Aiax loved Cassandra and tried to drag her off from the temple of Minerva (II. 404). The goddess was angry, and wrecked the Greek fleet on their return at Caphereus in Euboea, and slew Aiax. Homer's story is rather different, and makes Poseidon slay the offender.

ipsos, the *men*, opposed to the ships.

41. *furias*, 'frenzy': for impious boldness was regarded as a kind of madness. *Oili*, 'son of Oileus': for form see '*Achilli*', 30.

42. *ipsa*, 'herself', because it was Iuppiter who properly handled the bolts, and she was usurping.

44—5. Notice the force: 'Gasping out fire from his pierced breast, she caught up in the whirlwind and impaled on a point of rock'.

46. *incedo*, 'who step forth queen of gods', describing the majestic gait of the goddess: a peculiarly Latin and dignified word. So 405, vera *incessu* patuit dea: and 497.

49. *praeterea*, 'any more': so Eurydice, *Georg.* IV. 500, neque illum *praeterea* vidit.

imponet, the fut., is rather odd after the pres.: but it is the best-supported reading.

honorem, 'homage', i.e. 'sacrifice'. *honos* is a favourite word of Vergil, and is used for a great variety of things: hymn, funeral, reward, beauty, leaves, sacrifice, &c.

[50—75. She goes to Aeolus the Wind-god who keeps the winds prisoned in their cavern, and asks his aid, promising the nymph Deiopeia as his reward.]

52. *Aeolia* is Lipari, volcanic island to the N. of Sicily. 'The mighty rumbling of the mountain' (55) common in a volcanic country, might naturally give rise to such myths.

53. 'struggling winds and roaring hurricanes'. Observe the fine-sounding lines 53, 55, 56.

58—9. 'Else surely would they whirl off sea and land in their wild course'. In prose we should have here *ni faceret...ferrent*, because it is a *present condition where the supposition is excluded by the facts* [he does it: *if he did not do it*, they would bear]. The pres. subj. *faciat* treats the question as still open, and in poetry is found for the other.

61. *molem et montes*, 'the mass of mighty rocks', the two qualities given in two substantives instead of one, what is called *hendiadys* (ἓν διὰ δυοῖν, 'one by means of two'.]

62. *foedere certo*, 'by sure charter', *foedus*, Vergilian for 'law', 'condition'.

63. *premere*, 'tighten', *laxas dare*, 'loosen'. V. is rather fond of this periphrasis with *dare:* so III. 69, *placataque* venti *dant* maria: IX. 323, haec ego *vasta dabo*.

qui sciret, subj. of purpose, common with *qui:* the purpose here is the purpose of Iuppiter who appoints him.

65. *namque;* the reason put first, then the request, *incute vim* 69.

66. *dedit*, 'has allowed', so 79, with inf.: common in poetry. The verb follows the construction of verbs of permitting, *sino*, *permitto*, *licet*.

67. *Tyrrhenum*, Greek name for 'Tuscan' sea, i.e. between Sicily and Italy.

68. *Penates* are the whole of the powers who preside over the household, whether any of the greater gods specially so worshipped, or sacred images or relics.

69. *submersas obrue*, 'sink and whelm', accumulated expression in Vergil's manner: cf. *conversa tulere*, *fixum sedet*, *sublapsa referri*, *deceptam morte fefellit*, &c.

incute vim, 'stir to fury' 'lash to fury', (C.).

73. Usually scanned cōnūbiō, the i being slurred into a y-sound (cf. ărĭĕtĕ, părietĕ, see note on 2): but Mr Munro, on Lucr. III. 776 gives reasons for believing it is cōnŭbĭō, the ū only being long in arsis or the stress of the foot, as per conūbia nostra, IV. 316.

[76—80. Aeolus assents.]

76. *explorare quid optes*, 'to search out thy will': the only task of the royal goddess is to interpret her own desires. This is the most natural meaning. *Quid optes* may also be taken *deliberative*, 'to search out *what to wish for*' [so C. in trans. but differently in notes]: but the other is more simple and natural.

78. *quodcunque* is only the modesty of courteous speech.

79. *concilio*, properly of persons, here extended to *regnum* and *sceptra*. 'This poor realm and my sceptre and the goodwill of Iove thou winnest me'.

80. gen. after *potens*, like Hor. Diva potens Cypri.

[81—123. Aeolus raises a storm: Aeneas in terror laments: the fleet is scattered, some founder, some are wrecked.]

82. *inpulit montem in latus*, 'struck against the mountain's side', a poetic variation for the obvious *montis latus* which we should have in prose. So 115, *unam* [navem] *in puppim ferit*.

Observe the rhythm also, suggesting the shock of the sudden impatient blow.

84. *incubuere*, the common perfect of rapid action, 'they press upon the sea'; so *intonuere* 90.

85. *Eurus...Notus...Africus*, 'the E. and W. and squally South'. The two first names of the winds are Greek: *Africus* is the natural Latin name of the S. wind blowing from the coast of Africa.

86. *volvont*, for *volvunt:* uu (v being written as u) was a combination usually objected to in classical times.

89. *incubat*, 'broods'.

90. *poli*, poetic plural: 'the heavens'.

92. *frigore*, 'shuddering fear': *frigus*, properly 'shuddering', then 'cold': same stem as Greek φρίσσω, and ῥῖγος.

94. *refert*, 'utters', as 208: with no notion of answering.

95. *quis*, other form of dat. for *quibus*.

96. *oppetere*, properly 'meet' like *obire*, i.e. 'death': so simply (also like *obeo*) used absolutely for 'fall', 'die'.

97. *Tydides*, Diomedes son of Tydeus, a famous Greek who fought Aeneas, and would have slain him but for the aid of Venus his mother.

mene...non potuisse, 37.

99. *iacet*, 'fell' historic present: ('lies low' for 'was laid low'). It is better to take *iacet* so, and *volvit* perf. than to suppose (as is also possible) Aeneas thinking of them as still lying there. See note on 100.

Aeacidae, Achilles son of Peleus, son of Aeacus.

Hector, son of Priam, the great Trojan hero of the Iliad.

100. *Sarpedon*, prince of the Lycians, ally of Troy, slain by Achilles' friend Patroclus. His body was taken home by his comrades, according to Homer, but if *iacet* means 'fell' there is no difficulty.

Simois, one of the famed rivers of the Troad.

102. *iactanti* (lit. of violent utterance), 'bewailed': the dat. is used naturally because he is the person affected.

Aquilone, 'north-wind': the abl. is instr.

103. *velum adversa ferit*, 'strikes the sail in front', poet, variation for *adversum:* logically the adj. may be used of either.

104. *avertit*, 'swings round': in V. *verto*, *volvo*, *sisto*, *fero*, *pono*, *iungo*, *praecipito*, *&c.* are all used intrans.

105. Notice the powerful description and suggestive sound of the line: 'There follows a towering cliff of water'.

cumulo, descriptive abl. 'in a heap'.

Others take it of the breaking, not the swelling wave: but this does not suit the words so well.

107. *harenis*, abl. instr. 'boil thick with sand': the sand adds to the confusion of the seething water.

109. Vergil as usual embodies in his poem local and popular

names. Acc. to Pliny these are the rocks known as Aegimori, n. of Carthage, but there appear to be several dangerous rocks in these seas: and *arae* was probably a common term for such rocks, and not a proper name of a particular reef.

111. *syrtes*, 'quicksands' (σύρω to draw), the name given to the dangerous shoals east of Carthage. V. probably means these well-known shoals, though he may be using the word for 'quicksands' generally, as the *Syrtes* are some way from the *Arae*.

114. *ipse* is clearly Aeneas.

a vertice, 'from above', κατ' ἄκρης δεινὸν ἐπεσσύμενον *Od*. V. 313.

116. *volvitur in caput*, 'rolls headlong': expressive metre.

118. *rari*, 'scattered': he is thinking first of the men, then in the next line develops the thought to include all the paraphernalia.

119. *arma*: the ancient shields were often light, of wicker or stretched leather: and a leathern helmet would float a while if it had luck.

120. The names of V.'s secondary persons are sometimes borrowed from Homer, often (apparently) invented.

122. *hiemps*, 'storm'.

123. *inimicum imbrem*, 'watery foe', 'deadly deluge'. *imber* 'rain', poet. for sea-water.

fatisco, 'gape', so *saxis aera fatiscunt* IX. 809. There is a secondary meaning 'to faint, to fail' and so C. takes it here, but the other is much more natural and appropriate.

[124—156. Neptune is aroused by the tumult, rises to see what is afoot: rebukes the turbulent winds, calms the storm, and rides over the waves: like a great man stilling a sedition.]

124. *misceo*, used in Vergil constantly to describe *confusion*, 'the loud turmoil of the sea'.

126. *stagna refusa*, 'the still deeps upheaved'.

alto prospiciens may be 'looking from above': but that would be rather dull, followed as it is by *summa caput extulit unda*. It is better to take *alto* abl. local, which Vergil uses very widely in many different ways, and translate (with C., Ll., P.), 'gazing out over the deep'.

129. *caeli ruina*, 'the wreck of heaven', a fine poetic audacity for 'the storm'. So *ruit arduus aether* G. I. 324.

131. *dehinc* scanned as one syllable, *deinc*.

132. *generis fiducia*, 'pride of birth' (C.), as the winds, according to the Greek story, were the sons of Aurora (goddess of the Dawn), and Astraeus, one of the giant rebels called Titans.

tenuit, 'possessed'.

135. *Quos ego*, 'whom I'll—', a threat of course. Instances of such interrupted dramatic threats are found in comedy. The grammatical name for any such interruption of a sentence is *aposiopesis*.

136. 'Hereafter not so lightly shall ye atone your sins', i. e. I won't let you off so easily another time. This must be the meaning, though strictly there is no *poena* this time, only a rebuke.

139. *sorte*, because according to Homer, the three brothers Zeus, Poseidon (Neptune) and Aides (Pluto) drew lots for the division of the kingdoms, and Neptune drew the sea. At the same time Iuppiter drew Heaven, Pluto the nether regions. So Milton in *Comus* says;—

'Neptune...took in by lot, 'twixt high and nether Jove
...the sea-girt isles'.

140. *Vestras, Eure: domos*, 'home of thee and thine'. *Vestras* plural addressed to *all* the winds. So the Muses IX. 525: *Vos* o Calliope.

aula, contemptuous, 'let that be his proud court'.

141. *clauso* is emphatic: he had no business to open the prison: 'King of the winds' locked prison'.

144. *Cymothoe*, a Nereid or nymph of the sea.

Triton, one of the sea-gods: a familiar object with his shell-trumpet in mock-classical fountains.

146. *aperit*, 'opens', i.e. a passage through. *temperat* 'lulls', 'calms'.

147. Observe the sound subtly suggestive of the soft calm.

148—9. 'And as when oft in a great mob arises riot, and the base rabble grows wild'...

The simile is peculiar, being one of the few that compares the greater to the less, a tumult among the supernatural powers to a human disturbance. But no doubt there is a point in this apparent inversion. The poet suggests that even a god stilling a storm may be fitly compared to the grand spectacle of one strong man mastering a mob. He has the true Roman reverence for order, the dignity and impressive personality of the great man.

The 'seditio' was a common occurrence at Rome in the last century of the Republic, and Vergil's picture would arouse many a memory among his readers.

151. *pietate ac meritis*, 'virtue and good deeds': *pietas* most corresponds to 'goodness' of any Latin word: it is the faithfulness to claims of gods and men: see 10.

155. *caelo invectus aperto*, 'riding through the cloudless sky'.

156. *dat lora*, as we say 'gives the rein'.

secundo, lit. 'following', i.e. 'quick-gliding'.

curru, old dat.

[157—179. The Trojans run for Africa and seven ships reach safely a sheltered bay.]

157. *Aeneadae*, 'sons of Aeneas' common for the 'people': so 'children' is used in the Hebrew Scriptures. So, 560, they are called *Dardanidae*.

160. *efficit obiectu laterum*, 'makes a haven by its jutting sides' (Papillon). The harbour is a poetical harbour, not a real place. The comm. point out three passages in Hom. which V. may have had in his mind.

162. *minantur in caelum*, pregnant construction, 'rise threatening to heaven'.

164. *scaena*...'a background of waving woods and black forest of grim shade, &c'. *scaena* [Greek σκηνή, 'tent' or 'booth'] is originally the rustic theatre or stage then the background or scene: so here used by an easy metaphor for a natural background.

166. *fronte sub adversa*, 'beneath the cliff's face', probably as C. suggests at the head of the cove: but V. does not say so, since any cliff would be *adversa* as they drew to land under it.

167. *vivo*, 'living' rock, i. e. not artificially built, but the natural rock.

173. *tabentes*, 'drenched': usually of the *weltering* of decay.

175. *succepit*, old form of the verb *suscepit* and so preferred by V. with his antiquarian tendencies.

atque arida...flammam, 'and heaped dry fuel round and fanned the flame amid the tinder', the *fuel* and *tinder* being merely varied expressions for the dry leaves and chips and twigs.

rapuit, 'snatched', 'hurried along', a rather out of the way word for 'fanned', which is what he means.

177. *Cererem corruptam...arma*, 'corn spoiled by the sea and implements for bread': only the poet, speaking of homely things, tries to dignify them by the stately expressions, *Cererem* (the goddess inventor of corn, used for her gifts, like Bacchus). and *Cerealia arma* (for kneading-trough, mill, &c.). So again VII. 112, where *bread* is called *adorea liba*, *Cereale solum*, *orbis fatalis crusti:* so below 702 *Cererem* canistris *expediunt*.

178. *fessi rerum*, 'weary of trouble', *rerum*, a vague wide word, effective from its very vagueness. Cf. *sunt lacrimae rerum*, 'tears for trouble'. *discrimina rerum*, 'perils and troubles'.

The *gen.* is the gen. of reference, so common in Gk. after adj. and frequent in Augustan poets: *certus salutis*, *trepidae rerum*, *fida tui*, *securus pelagi*, &c. in these cases used *objectively*.

receptas, 'rescued'.

[180—207. Aeneas climbs a hill to see if he can descry his lost friends, but in vain. Meeting a herd of deer he kills seven, one for each ship, and distributes wine, and consoles them with hope of better days.]

181. *prospectum late pelago petit*, (observe the alliteration), 'all the wide sea-view he scans'. *pelago*, abl. local, common in V. like *alto prospiciens*, 126.

si quem, pronoun used by a license adverbially, see note on 8, 'if anywhere'. So English colloquially: 'I went to find Smith, but no Smith was to be found'.

Observe 'if' used here for 'to see if' just as εἰ and ἤν are in Greek: and indeed as is natural in any language with the word *if*.

183. *Caicus* would be the chief man on board his ship, and so his shield would be suspended at the stern, according to the fashion described VIII. 92 *fulgentia longe scuta virum fluvio, &c.*

189. *alta*, bold and graphic word, 'bearing their heads high with branching antlers'.

190. *volgus*, 'the common sort'.

191. *miscet*, 'routs', see note on 124.

192. *nec prius absistit quam...fundat*. The subjunctive after *priusquam* always expresses *purpose*. This is why in 'I will not do it till...' the second verb would generally be subjunctive, 'We did not do it till...' usually indicative; as the former expresses the intention of *waiting till*, the latter merely the sequence of events.

Here the poet, by an intentional variation uses the first construction in the second case: he wishes to express Aeneas' *resolve* not to stop till

he could lay low, &c. We might give it in English thus: 'nor stays his hand till he can lay low in triumph'...

194. *in* of distribution, 'among'.

195. *deinde* displaced, as it is occasionally: it belongs to the verb *dividit*. So III. 609, *quae deinde agitet fortuna fateri*, i.e. deinde fateri quae...: and *sic deinde effatus*, *sic deinde locutus*.

" *cadis onerare*, variation for the ordinary *onerare cados vino*. So Burns, 'give to me a pint of wine and *fill it in a silver tassie*'. Vergil is very fond of such variations.

196. *Trinacrio*, 'Sicilian': the island was called *Trinacris*, according to the ancients from its three promontories. So Ovid:

Terra tribus scopulis vastum procurrit in aequor,
Trinacris, a positu nomen adepta loci.

But it may be a corruption of the Homeric Θρινακίη, which has nothing to do with three promontories.

198. *ante*, 'ere now', quite correct with the *present sumus*, because the *sense* is 'we have known ere now': the knowledge continues in the present. Of course it cannot go with *malorum* in the sense of 'previous ills', as some comm. suggest. That would neither be Latin, nor suit the Homeric line from which this is imitated: οὐ γάρ πώ τι κακῶν ἀδαήμονές ἐσμεν.

199. Notice the strange pathos and beauty of this wonderful line.

200. *Scylla* was the barking monster (localised by legend in the straits of Messina) mentioned in the Odyssey.

201. *accestis*, contracted for metre's sake from *accessistis*.

So V. uses *vixet*, *traxe*, *extinxti*, and other poets *consumpse*, *promisse*, *despexe*. These contractions are all of the same kind.

Cyclopea saxa, 'the caves of Cyclops', the one-eyed monster whom Ulysses blinded, according to the Odyssey, in his cave near Aetna.

203. *iuvabit*, V. is imitating Homer, τῶνδε μνήσεσθαι ὀΐω, *Od.* XII. 212, but as so often is the case refines upon him.

[208—222. They feast and talk and bewail the lost.]

209. *premit altum corde*, adjective adverbial as often, 'keeps sorrow deep in his heart'.

211. *viscera*, 'flesh': all below the skin is *viscera*.

214. *victu revocant vires*, 'refresh their strength with food': V. is fond of the alliteration with v's.

215. *implentur*, reflexive or middle, 'take their fill', prob. in imitation of the Greek. So *imponere*, 'take thy seat' II. 707: *insternor pelle*, 'I spread my shoulders with a skin' II. 722: *cingor* 'I gird myself', II. 749, &c.

Bacchi, 'wine': the god for the product, as *Cererem*, 177.

217. *requirunt*, pretty word for 'regret', 'lament'.

218. *seu* poetically used for *utrum* or *num*: so 'erravitne via *seu* lassa resedit incertum' II. 739.

credant, delib. 'they are to think'.

219. *extrema pati*; 'are in their last agony'. Observe the characteristic pathos of this line.

220. *Oronti*, gen. from Orontes, cf. 30.

222. The repetition of *fortem* is not weak, as some think: it gives a kind of formal stateliness; they are a people of heroes.

[223—253. Iuppiter looks down from heaven on Africa, and Venus with tears complains that the promises made to her Trojans are unfulfilled. Antenor was allowed to escape the Greeks and settle peacefully in Italy: the chosen hero and his comrades are driven away.]

224. The pretty word *velivolum*, applied by Lucr. to a ship, V. still more exquisitely applies to the sea: 'the sailwinged sea'.

225. *sic*, 'thus', like the Greek *οὕτω δή*, sums up the previous description. *vertice* poet. local abl.

226. *defixit lumina regnis*, 'cast his eyes down on the kingdoms', *regnis* probably dative: the *recipient* dat. used constantly by V. for the prose acc. and preposition.

So *descensus Averno*, *proiecit fluvio*, *pelago praecipitare*, *caelo educere*, *truncum reliquit harenae*, *&c.*

228. *oculos suffusa*, 'her eyes filled', for the prose *oculis suffusis*. V. constantly uses the acc. after a passive participle in imitation of the Greek. It is sometimes like the Greek *middle* (e.g. *προβεβλημένος τὴν ἀσπίδα*, '*having put* his shield before him'), sometimes like the true passive (e. g. *ἐπιτετραμμένος τὴν ἀρχήν*, '*being entrusted* with the government'). Examples of the middle: *os impressa* toro, *tunsae pectora*, curru *subiuncta leones*, *suspensi loculos* lacerto, &c.; of the passive: *manus* post terga *revinctum*, per pedes *traiectus lora*, *&c.* So lines 320, 481.

233. *ob Italiam*, 'for Italy's sake', i. e., as the sense shews, to keep them from Italy.

234. *volventibus*, intrans., see note on 104.

hinc, 'from them', like *unde* line 6.

235. *revocato*, 'revived'.

236. *qui tenerent*, final, 'to hold'.

237. *pollicitus*, *verb*, 'thou didst promise': so post ubi *digressi*, postquam *exempta* fames 216, naves quae forte *paratae*. Others more clumsily take it as participle, with the construction suddenly broken.

quae—vertit, 'what [new] purpose has changed thee', a Vergilian variation, instead of the simple 'why is thy purpose changed?'

242. *Antenor*. The legend was, that Antenor the Trojan escaping led a colony of Trojans and *Eneti* or *Heneti* (from Asia Minor) to the north end of the Adriatic, where they settled under the name of Veneti, which still survives. See note on 1.

Achivi, see note on 30.

243. *Illyricum* was the country on the east coast of the Adriatic.

244. *Liburni* were an Illyrian people.

Timavus, a small river at the head of the Adriatic between Trieste and Aquileia. For the last mile of its course it sinks through fissured limestone underground: and it is said that at times the sea comes rushing through the limestone and floods the land above the outlets. This is clearly what Vergil means to describe in 245—6.

247. *urbem Patavi*, gen. of equivalence or description. So *urbs Mycenae* V. 52, *flumen Himellae* VII. 714, *mons Cimini* VII. 697, *Aventini montem* VIII. 231, &c. So in English 'the Play of Hamlet', 'the Book of Job'.

Patavium is Padua, the birthplace of Livy.

248. *fixit*, 'hung up', a sign of peace.

249. *compostus*, 'settled': so *repostus*, similarly syncopated. The word clearly refers to tranquillity, not (as some take it) to death.

250. *adnuis*, 'promise', lit. 'nod to': the acc. is due to the secondary sense.

251. *unius*, Iuno.

253. *sceptra*, 'empire'.

[254—296. Iuppiter smiles and reassures her; his decree is not reversed, Aeneas shall reach heaven. He further foretells Ascanius' rule in Alba, Romulus' founding of Rome, Iuno's reconcilement, the coming of the great Caesar, and the new age of peace.]

254. *olli*, old form of the pronoun for *illi*: Vergilian archaism.

256. *oscula libavit*, 'touched the lips': *osculum* an affectionate or half-playful diminutive of *os*: from its constant use in such phrases it comes to mean *kiss*.

natae after *olli* superfluous grammatically, but effective from its position: the king of gods is gentle to his daughter. So exactly VIII. 370, 'At Venus haud animo nequiquam exterrita *mater*', 'not vainly stirred with *a mother's* fears'. So below 691, At Venus...fotum gremio *dea* tollit....

257. *metu*, prob. dat. of older form: 'forbear thy fears'.

Cytherea, one of the many names of Venus, from island of Cythera south of Peloponnese, where especially she was worshipped.

258. Notice the changed quantity of Lăvinium, from line 2, Lāvinaque.

259. According to Livy's legend (I. 2), Aeneas disappeared, and was worshipped after his death as Hero of the Race (Indiges).

261. *cura remordet*, 'trouble vexes thee'.

262. 'Secrets of more distant fates I will unroll', the metaphor, as in the English, from a scroll.

263. *Italia*. Vergilian local abl. 'in Italy'.

feroces, 'proud'. The root-meaning of this word is 'firm' 'stubborn': the same root appears in *firmus*, *fornix*, *frenum*, *fretus*, *&c.* Cf. Livy VII. 5, stolide ferocem viribus suis: i.e. 'immovably resolute'. Cf. also 302.

266. 'and thrice the winter watch passed over the conquered Rutulians', i.e. three years passed since the conquest: but the poet's phrase is more expressive, since it suggests that the Romans are still in camp, *hiberna* being strictly 'winter-quarters'.

Rutulis is no doubt dat. of the person affected, like cum septimus annus transierit *puero*, Juv. XIV. 12, which the commentators quote: and it is common in Greek of a person over whom time passes.

Rutuli, the Latian tribe of which Turnus, Aeneas' great opponent, and rival, was king. See Introduction, Outline of the story, page 11.

267. Ascanius, or Iulus, is the son of Aeneas.

268. *dum res stetit Ilia*, 'while the Ilian state and empire stood firm', lit. 'stood firm with empire, or in empire'. Note the perfect with *dum*, always possible when the emphasis is on the *fact*, not on the *duration*, cf. *dum* fortuna *fuit* III. 16: *dum* terra labores *praebuit* X. 321: *dum*

texit Imaona X. 424: and Cic. *Phil.* III. 13 has 'hoc *feci dum licuit*'. So in Greek the aorist is used of protracted things, ἐβασίλευσε πεντήκοντα ἔτη, &c.

Ilus was the name originally of the son of Tros, mythical king of Troy. Ascanius is represented as bearing this name, to keep up the connection with Troy: and *Iulus*, to connect him with the *Iulia gens* at Rome.

269. *volvendis* used here in its old sense, purely participial, 'rolling' (the same termination as in *secundus* 'following', *rotundus* 'rolling'). The same or a very similar use is seen in *ad captandum*, crescit *indulgendo*, *scribenda epistola*, *&c.*; and the gerundive notion of *duty*, *fitness*, *&c.*, arose later.

So Lucr. V. 514 volvenda sidera, V. 1276 volvenda aetas, Enn. *Ann.* 520 volvendus clamor, Verg. *Aen.* IX. 7 volvenda dies.

orbes, i.e. 'years'.

271. *Alba Longa* in the Alban (volcanic) hills a few miles south-east of Rome, [see 6].

272. *regnabitur*, passive impersonal, 'the kingdom shall endure' (C.).

273. *Hector* is mentioned, as the great Trojan hero of Homer, though only distantly connected with Aeneas, both being descendants of Dardanus.

274. The ordinary story was that Rhea Silvia, a priestess and princess of Aeneas' house, was found with child by Mars, and gave birth to the twins Romulus and Remus. She is here called Ilia.

275. 'The she-wolf that suckled him' refers to the well-known story that the two infants were exposed in the Tiber, but stranded and found by a wolf who nursed them.

276. *excipere*, 'to take up' where another leaves off: so here 'next shall rule'.

'The walls of Mavors (or Mars)' are of course Rome.

278. Notice the dignity and *Roman* character of these fine lines, 'I set no goal nor span to their fortunes: empire unending I give them'.

280. *metu*, 'with fears'. This is surely the natural way to take the abl. C. and LL. take it 'in her fears', which is possible but much harsher: *fear* was not Iuno's prominent motive.

282. The *toga* was the distinctive Roman dress, a gown of white wool: it is often spoken of with patriotic pride.

284. *Assaracus*, son of Tros and ancestor of Aeneas.

Phthia, town of south Thessaly, the home of the great Greek warrior Achilles, the hero of the Iliad.

Mycenae, near Argos, the city of Agamemnon: see note on 650.

Argos, the city of Diomedes.

The whole passage means:—the descendants of Aeneas shall be masters of the descendants of the Grecian warriors: and refers to the conquest of Greece by the victories of Aemilius Paulus, Mummius, and others.

285. *Argis*: Argos is declined sometimes in Vergil as though it came from *Argi*.

287. *terminet*, subj. expressing purpose, viz. the purpose of destiny. 'A Caesar shall be born, fated to bound his empire with the sea, his glory with the stars'.

The Caesar here is clearly Augustus, as is shewn by 289 and 294. His full name was Caius Iulius Caesar Octavianus Augustus

289. *spoliis Orientis onustum*, 'laden with the spoils of the East', refers to the great battle of Actium, where he triumphed over Antony, and won back the East (Egypt, Asia Minor, Syria, &c) in B.C. 31.

290. *accipies secura*, 'shalt welcome and put away thy fears'. That is: Augustus shall be deified and worshipped no less (*hic quoque*) than your son Aeneas.

292. *cana* in its usual sense of 'hoary' and so 'ancient': Faith belongs to the good old simple days.

Quirinus, the divine name of Romulus. The whole passage is a compliment to the Emperor whose religious revival is referred to Introd. p. 9.

293. 'The Gates of War, grim with close fastenings of iron', are of course the gates of Ianus, which were open in war time and shut in time of peace. They were only shut three times in Roman history, the third occasion being after Actium. The original notion was no doubt to throw open the gates when the army marched out, in a formal way.

294. *Furor impius*, 'accursed rage', is Civil War, which had raged for 100 years when Augustus ended it.

Cicero quotes from Pliny an account of a picture (placed by Augustus in the forum) by Apelles, the great Greek painter, of War a prisoner, with his hands tied behind him, bound to the car of Alexander. The idea was quite different from this: but possibly it may have suggested the detail *centum vinctus, &c.*

[297—304. Mercury sent to dispose the Carthaginians to welcome the strangers.]

297. *Maia genitum*, Mercurius, the messenger of the Gods.

298. *novae* agrees with *Karthaginis* probably, see 366.

299. *hospitio*, dative of purpose, or work contemplated; 'to welcome': see *excidio* line 22.

Notice *fati nescia*, involving a curious idea of destiny, as though it might have been thwarted by Dido's ignorance had not Iuppiter himself interposed.

300. *arceret*, irregular sequence with *pateant*, but easily explained by the circumstances: *pateant* describes the *order* which Mercury was to give, in *arceret* he goes back to the *motive* for that order. And the difference in tense helps to keep them distinct: both tenses being strictly possible with the historic present.

301. 'the oarage of wings', a fine image borrowed by many poets from Aesch. *Ag.* 52, πτερύγων ἐρετμοῖσιν ἐρεσσόμενοι.

[305—334. Aeneas goes out to explore, and meeting his mother Venus, dressed as a maiden, asks her where they are and promises offerings to her shrine, as to a goddess.]

307. *accesserit*, subj. of indirect quest., see Scheme.

307—9. We might take *explorare* with *locos*, and *quaerere* with the subordinate clauses: but more probably in the poet's mind *explorare* goes with both, and *quaerere* is a mere repetition for clearness in the long sentence.

309. *exacta referre*, 'bring back word'. *exacta* is simply 'the end' of his toil, i.e. the fruit, the tidings.

310. *convexo nemorum* must be 'a creek o'erarched with wood'.

312. *uno comitatus Achate.* The abl. is not instrumental, but is a strained use of the abl. of attendant circumstances. We may perhaps say that *comitatus* supplies the place of *cum*. In English we do exactly the same when we say 'accompanied with' instead of 'accompanied by'.

So IX. 48, viginti lectis comitatus. In II. 580, Iliadum turba et Phrygiis comitata ministris, the way being prepared by the clearly instrumental *turba* we had better take *ministris* also instrumental.

314. *sese tulit obvia,* a common Vergilian variation from *obviam.* So II. 388 *ostendit se dextra,* 408 *sese iniecit periturus.*

316. *Threissa,* Greek fem. adj. for *Thracia,* Thracian.

Spartanae, because the Spartan maidens were practised in gymnastic training.

317. *Harpalyce,* daughter of a Thracian king and a famous huntress.

praevertitur, 'outstrips': the accusative is due to the transitive meaning which the word acquires, as happens with so many verbs: e.g. *vim* viribus *exit; instabant currum, socios circumtulit unda, praefatus divos, arma tremiscunt, &c.* So erumpere *nubem,* 580.

Eurus, the Maritza, of old a famous river of Thrace.

319. *diffundere,* 'to scatter', infinitive of the purpose, (or *epexegetic* as it is called,) Greek idiom, like *ἔδωκε λαβεῖν, λεῖπε φορῆναι.*

320. *sinus collecta,* 'her folds gathered', construction explained in note on 228.

323—4. K. following Madvig reads here *maculoso,* in order to take the line quite differently:...'wandering here girt with quiver, and chasing with shouts *a lynx of spotted hide* [*lyncis* governed by *cursum* instead of *tegmine*] or a foaming boar'. This is ingenious, as it couples *lyncis* and *apri* together, which is plausible. But the common translation 'girt with a quiver and spotted lynx-skin' is quite unobjectionable: there is no trace of the reading *maculoso* in any book: and above all *tegmen* is more naturally the hide of the *dead* beast.

326. *mihi,* dat. of the agent after past participles: common in Augustans in imitation of Greek dat. after perfect passive. So VI. 509 nihil o *tibi* amice relictum: VIII. 169, quam petitis iuncta est *mihi* dextra. So perhaps similarly with pres. 440, cernitur *ulli.*

327. *memorem,* stately word for 'call'.

328. *hominem sonat,* 'sounds mortal', *hominem* being accus. *substituted for* cognate: so *agere* 'to act' has acc. of the part acted: saltare *puellam* (Ov.), saltare *Cyclopa* (Hor.) and *demorsos* sapit *ungues* 'tastes of the bitten nail', i.e. of laborious composition.

330. *felix,* by transferred sense, 'kind', 'propitious'. So *felix hostia, felix omen, felix faustumque sit, sis bonus o felixque, Ecl.* v. 65.

331. *tandem,* common in questions, like *δή* in Greek or *denn* in German.

332. *iactemur,* ind. quest. *doceas* iussive.

Observe *locorumque* with an extra syllable elided before the vowel of the next line, so 448.

[335—370. Venus replies: they are Tyrians: Dido the queen whose husband Sychaeus was murdered by her brother Pygmalion: she

learned the crime by a dream: she finds a hoard of Pygmalion. and flies over sea to find a new home here. But who are ye?]

337. *cothurnus* (a Greek word and thing), a hunting-boot which came high up (*alte*) the leg.

338. *Agenor*, founder of Sidon, brother of Belus king of Egypt.

Punicus, 'Phoenician', being the Latin corruption of the Greek name Φοῖνιξ.

339. *fines*, 'the country', i.e. the neighbours. The apposition of *genus* is loose but quite natural.

341—2. Observe the slightly strained but effective language: 'long and weary is the story of wrong: but the chief doings I will trace out'.

343. *Sychaeus*, y here long, v. 348 and usually short. So Italus and Italia, Lāvinus and Lăvinus, &c. Such metrical license was natural with names.

345. *intactam*, 'a virgin'.

346. *ominibus*, omens were taken when the marriage ceremony was performed with full solemnities in the old fashion: later on the *auspices* were merely the name for the witnesses of the marriage, a shadowy survival of the old rite.

347. *ante alios*, with the comparative a stately but superfluous phrase, so with *pulcherrimus*, VII. 55.

348. 'Rage fell betwixt them', *medius* adverbial as often.

350. *securus*, 'thoughtless': so again in a different sense of a dead man, X. 326 *securus amorum*, 'at peace from all thy loves'.

351—2. *aegram...amantem*, 'the love-sick bride'.

354. *modis miris*, 'in wondrous wise', a stately-antique expression, (like the English,) borrowed from Lucretius.

355. *crudeles*, 'pitiless', picturesque personifying phrase, for the altar where he was slain.

357. *suadet*, with inf. instead of the prose constr. with *ut*. Sc Verg. uses inf. after *adigo*, *adorior*, *hortor*, *impello*, *impero*, *insto*, *moneo*, *oro*, *posco*, &c. See note on 11.

358. *tellure* might be taken as local abl., 'in the earth': but it is rather more like the idiom to take it abl. of separation, 'brought to light from the earth', the general sense being the same. In prose it would be *e tellure*.

362. *paratae*, sunt of course understood, as often, even in relative clauses as here. See note on 237.

364. *pelago*, local, 'over seas'.

dux femina facti, 'a woman leads the way'. Dido is all through the passionate energetic character.

Observe in these last five lines the rapid effectiveness of the narrative.

367. *Byrsam*. The original name was Semitic *Bosra* 'a citadel': this was corrupted by the Greeks to *Byrsa* (βύρσα 'a bull's hide') whence arose the legend that the new settlers were allowed as much land as they could cover with a hide: so they cut the hide into narrow strips and got enough for an adequate citadel.

368. *possent*, subj. practically oblique, because it describes the *bargain*.

[370—385. Aeneas replies ...Time is too short to tell all. I come

from Troy, Aeneas, bound for Italy, with only seven ships saved out of twenty.]

372. *O dea;* he disregards her disavowal and knows her to be a goddess, though as we see from 405 he does not know her to be Venus.

si...pergam, 'should I tell all, retracing from the first'. *pergere*, lit. 'to go on', so 'to tell the whole story'. The subj. is the ordinary conditional.

374. 'Sooner would heaven close and eve lay the day to rest'.

clauso Olympo, merely an imaginative phrase for darkness.

ante is irregular after *si*, but quite natural and easy.

componet is also read by two good MSS. (and several old writers confirm it), but the subj. is more natural and has good MSS. authority.

377. *forte sua*, lit. 'by its own chance', i.e. 'the storm's wild will' as C. well translates it.

378. *pius*, 'good', the regular epithet of Aeneas, see 151.

379. *super aethera*, 'in heaven above', like *sub valle* 'down in a vale', a kind of pregnant use of the preposition.

380. 'Italy my home I seek and my line sprung from Jove', i.e. Italy, where the Jove-descended Dardanus his ancestor was born, in Corythus or Cortona in Etruria, according to the legend which V. often alludes to.

381. *denis*, poet. for *decem:* the distributive is often so used in V.: e.g. VII. 538, quinque greges, *quina* armenta.

conscendi navibus aequor, anybody else would have used the natural phrase 'I climbed the ships' *conscendi naves:* V. who loves variety and artifice says 'I climbed the sea in ships', an equally appropriate expression: the ancients always talked of going *up* the sea, when they meant going out to sea.

382. *fata*, 'utterances' (*fari*): i.e. 'oracles'.

385. *Europa atque Asia*, the grand rhetorical style: the fact being that he was exiled from Troy (Asia), and a storm had prevented him landing in Italy (Europe).

386. *passa querentem*, variation for *passa queri*.

[387—417. Venus bids him go in peace: his ships are found, and safe: she shews him the omen of twelve swans settled or settling, like the ships. As she turned to leave him, he knew her, and lamented that she ever mocked him with false disguises, and would not let him clasp her hand nor speak to her. She shed a cloud round him, and returned to her temple at Paphos.]

387. *auras vitales*, 'the breath of life', a Lucretian expression.

388. *qui adveneris*, causal subj. 'seeing thou art come'.

392. *vani*, 'false', as often. 'Unless my parents have beguiled me with vain lore of augury'.

394. *lapsa*, 'swooping'.

395. *nunc terras...videntur*. 'Terras capere' if we had it alone would naturally mean 'to pitch' or 'alight'. If this is the meaning, we must suppose (1) that *some* are pitching, *others* looking down, or (2) *first* they pitch, *afterwards* they rise to look again on the ground selected. At first sight (2) seems supported by line 400, but really neither (1) nor (2) is satisfactory, for (1) the whole of the birds in

lines 397—8 seem to be still in the air: and *captas* for *captas ab aliis* is very harsh; while (2) is altogether unlike what birds do. It is better therefore to take *capere* in the sense of '*choose*', i.e. *before* alighting: they select their spot, then hover over it a while. As Morris well translates:—

'And now seem choosing where to pitch, now on their choice to gaze'. [R. K. to avoid the difficulty read with one MS. (Pal.) *respectare.*]

397. *reduces*, 'home-returned' (like ships) from their dangers.

ludunt, describes the circling round before pitching, already given in detail in 396.

399. *pubes tuorum*, 'thy comrades', lit. 'the youth (consisting) of thy men', a kind of genitive of equivalence.

402—5. Notice the beautiful picture given in these lines.

avertens, intrans. 104.

405. 'she stepped a very goddess', see note on *incedo* 46.

dĕă. ille, observe the hiatus: it is very rare in that part of the foot where is no stress, as here: but justified by the pause.

407. *crudelis tu quoque.* Everything was against him: even his mother.

409. *veras*, 'undisguised'. There is a strange pathetic beauty in these lines.

411. *gradientes*, plural, because Achates was with him.

aere, 'mist', unusual word, imitated from the Homeric ἀήρ, regularly so used. So *aeris in campis*, VI. 887.

413. *eos*, rarely used in poetry as a personal pronoun. See IV. 479.

414. *moliri*, 'fashion' delays, as though delay was a heavy thing. Here as usually it implies effort; like moliri habenas, *drive*, XII. 327: m. fulmina, *hurl*, *G.* I. 329, m. bipennem, *hew*, *G.* IV. 331, m. *fugam*, *plan* or *prepare*, *Aen.* II. 109.

415. *Paphos*, town of Cyprus, peculiar centre of the Venus (or rather Aphrodite) worship.

416. *Sabaei*, a tribe of Arabs. *centum*, poetic exaggeration.

[417—440. They climb a hill and see the city, which the people are hard at work building. Their labours are like the varied toil of a beehive: Aeneas descends amid the people still invisible.]

419. *plurimus* with the verb: 'which looms large over the city': a characteristic variation from the common-place expression, 'the large hill which overhangs the city'.

421. *magalia*, African word, 'huts'.

422. *strata viarum*, poetical variation for *stratas vias* 'paved streets', *stratas*, lit. 'strewn' or 'laid down'. So *angusta viarum*, *deserta locorum*, *ardua terrarum*, *telluris operta*: and Lucr. has many more.

423. *instant ardentes*, 'busy at work', the inf. depending (by a poetical freedom of construction) on the notion of *eagerness* or *striving*.

ducere, used of *long* things, like walls, trenches, lines, &c., 'build the line of walls'.

424. *moliri*, see 414.

426. Vergil is thinking, as often, not of the natural arbitrary government of early times, but of the Roman institutions. This detail also comes in oddly among the things Aeneas is supposed to see from the

top of the hill! It is rather an oversight in the poet's description: more especially as it hardly harmonises with 507, where Dido is represented as doing justice, like a true queen of heroic times.

430. For the simile see Introduction, page 12. It is taken in the main from *Georg.* IV. 162, sqq.

431. *exercet*, 'presses on', i.e. 'makes busy'.

432. *liquentia*, 'liquid', part. of *liquor*. *liqueo* which makes also *liquens* has the *i* short.

433. *stipant*, 'pack': the notion of *pushing* and *tightness* being given in the very sound of the heavy overhanging spondee.

436. *fervet opus*, lit. 'the work is hot', i.e. 'all is busy toil'.

437. Aeneas the wanderer envies the settlers.

440. *miscet, se.*

cernitur ulli. 'is visible to any', a poetic but natural variation for the strict *ab ullo*. So *videor* regularly with dat.

[441—493. In a grove on a sacred spot Dido was building a temple to Iuno, Aeneas sees carved the tale of Troy, and is deeply touched. The fighting: the tent of Rhesus: Troilus, the Trojan women, the dead Hector: himself, and Memnon and Penthesilea.]

441. *laetissimus*, 'rich', of fertility as often. So *Georg.* I. 1, quid faciat *laetas* segetes. This makes the gen. *umbrae* easy and natural: the abl. of most MSS. is due very likely to misunderstanding *laetissimus*, and taking it in its common sense 'glad'.

442. *quo* with *loco*.

444. *acris*, lit. 'spirited', i.e. a 'war horse': which explains the use of this adjective of a dead horse, a use which some have objected to as meaningless.

445. *facilem victu*, 'rich in substance', lit. 'easy in living', i.e. their food was easy to get: an instance of the transferred epithet.

447. *numine*, the 'favour' or 'presence' of the goddess.

448. Observe the emphasis on *aerea, aere, aenis*.

nexaeque, *que* hangs over as it does in 332.

There is another reading *nixae* 'resting on': the two words are often confused in MSS. But it is unlikely the *pillars* would be brass: and the MSS. authority is far stronger for *nexae*.

450. 'a new sight met him and calmed his fear'.

454. *quae...miratur*, 'marvels at the city's fortune': the *quae...sit* clause being rather indirect *exclamation* than indirect *question*. Aeneas said: 'what a fortune the city has!' not 'what fortune has the city?' So X. 20: Cernis ut insultent Rutuli, 'thou seest how they insult', and below 466, videbat uti...fugerent.

455. *inter se*, 'the rival skill' (C.), lit. 'the skill [hands] of the artists amongst themselves', i.e. 'as compared with one another'. C.'s translation is very neat, and probably right, though the phrase is so strained as to have given rise to various readings and interpretations: e.g. *intra se* 'within himself', K. Madv. *intrans*, Rib. *nitidas!* Weid.

458. *Atridae* were Agamemnon and Menelaus, leaders of the Greek host, sons of Atreus.

Priamus, king of Troy.

ambobus, both friends and foes; friends because Agamemnon took

away his captive Briseis from him, hence 'the wrath of Achilles' and all that followed, in the Iliad.

461. *laudi*, 'worth': by a not uncommon transference.

462. For this beautiful and untranslateable line, see Introd. p. 15. 'There are tears for trouble, and human sorrows touch the heart'.

463. *aliquam salutem*, 'some help', *aliquis* pathetic: we can only expect imperfect prosperity here on earth. See VI. 664.

466. *uti*, 'how': the subj. is indirect exclamation. See note on 454.

467. *premeret*, 'in hot chase'.

This line describes the Greeks flying, pursued by Trojans, the next describes the Trojans flying, pursued by Greeks.

The pictures that follow also are grouped in pairs: the death of Rhesus, 469, and Troilus, 474: the suppliant Trojan matrons, 478, and Priam, 482: himself and Memnon, 488, and Amazons, 490.

469. *Rhesus* king of Thrace who came to help the Trojans (Hom. *Il.* X. 434): there was a prophecy that if his horses ate the Trojan grass or drank the water of the river, Troy should not be taken. This prophecy belongs to later legend, which Vergil knits to the Homeric story.

niveis velis. The Homeric heroes, as G. remarks, lived either in wood huts or the open air, *not* in canvas tents—a natural anachronism.

470. *prodita somno* may mean 'betrayed (i.e. surprised) *in* sleep' or 'betrayed *by* their first sleep': the latter is rather more effective. *primo* as the *deepest*, and so most likely to 'betray' them.

472. *priusquam gustassent*, subj. denoting purpose, 'ere they could'.

473. *Xanthum*, one of the two famed rivers of Troy.

474. *Troilus*, youngest son of Priam, slain by Achilles (acc. the Iliad) before the Homeric tale begins.

476. 'fallen backward yet clings to the empty car'.

478. 'his trailing spear-point scratched the dust', *versa*, the point downwards and backwards, instead of being held forward to the foe.

Note *pulvis*, *i* long: the older quantity. So Ennius *pulvīs ad caelum*: and so *sanguis*, *Aen.* X. 487 *sanguīs animusque sequuntur.*

479. *aequus*, 'fair', so by natural stretch of meaning 'kind'. We have *iniquus* regularly for 'unkind', 'cruel'.

480. *peplum* (πέπλος, 'robe'), Greek name for the Greek thing: it was a long white dress offered to Athena (Pallas) at the Panathenaic festival at Athens.

481. *tunsae pectora*, 'smiting their breasts', the middle use of the part., see line 228. Moreover, as there is no point in the past tense, we must have here the Vergilian use of the past partic. for the present: cantu *solata* laborem *G.* I. 293; *operatus* in herbis 339; Circensibus *actis* (*at* the games) *Aen.* VIII. 636; noctis *abactae* (*flying* night) ib. 407.

483. *Hectora*, Gk. acc.

Of course the artist could not represent in the picture Hector as *thrice dragged round the walls*; but the poet refers to the well-known incident of the dragging, and the line suggests the mangled appearance of the carcase.

488. Aeneas is 'amongst the chiefs' but not specially prominent. This is due to the fact that Vergil is following the Iliad, where Aeneas is only a secondary character.

489. *Memnon* king of the Aethiopians; the son of Aurora or the dawn (751).

490. The *Amazons* were a mythical race of female warriors supposed to have come from Caucasus, mentioned in the Iliad as having fought against Priam in old days: and in the later stories as having helped Troy against the Greeks. Both this detail and the Memnon story are probably out of the lost Epics which supplemented the Homeric narrative.

lunatis peltis, (πέλται Greek word, 'light shield', cf. πελταστής), 'crescent-shields'.

492. 'clasping her golden belt beneath one breast (*mamma* sing.) left bare': the band went slanting down from one shoulder round under one breast: so Camilla, XI. 649 *unum exserta latus pugnae*.

[494—519. As he gazes in comes Dido, like Diana, and sits in the temple giving laws. Suddenly approach Antheus, Sergestus, and the chiefs of the lost ships. Aeneas and Achates keep hidden.]

494. Notice hiatus *Dardanio-Aeneae*: not uncommon, especially with the Greek names: Parrhasio Euandro, XI. 31: Aonie Aganippe, *Ecl.* X. 12. Actaeo Aracyntho, *Ecl.* II. 24. So below 617, Dardanio Anchisae.

miranda videntur, 'he marvels to see'.

497. *incessit*, 'stept forth', majestic word, of queens and gods, 46.

498. *Eurotas*, river in Laconia, *Cynthus* mountain of Delos: two special haunts of Artemis (Diana).

For the simile, see Introduction, p. 65.

500. *Oreades* (ὀρειάδες), 'mountain-nymphs'.

501. Two MSS. have *dea*, *a* long in arsis: probably because the copyist did not know that nymphs could be called goddesses, see X. 235.

502. *Latona*, the mother of Apollo and Diana.

503. *se laeta ferebat*, 'moved joyous': *se ferre* suggests a certain idea of *state*.

504. *instans*, 'urging'.

505. 'Then at the door of the shrine, beneath the central dome', *foribus divae* being not the door of the temple [else *mediates tudine* is out of place], but the door of the interior shrine or chapel, called *cella*. The Capitoline temple, for example, had three *cellae*.

506. *solio alte subnixa*, 'high enthroned'.

507. See note on 426.

508. *sorte trahebat*, a characteristic Vergilian inversion, from *sortem trahere* 'to draw lot.' So in English we say 'a lot is drawn' and 'a conscript is drawn by lot'.

512. *penitus*, 'far': properly 'far in', then 'far' generally. So *diversa penitus parte*, IX. 1, *penitus repostas*, VI. 59, *penitus* dispulit, 536.

515. *ardeo*, with inf., see 11.

516. *cava nube amicti*, 'wrapt in the shrouding mist'.

dissimulant plainly means 'hide their desire', not, as some, their presence.

519. *clamore*, 'with loud cries', i.e. calling for help, asking to be heard.

[520—560. Ilioneus begins: save our fleet from fire: we are

harmless shipwrecked men, bound for Italy. Why do the people so illtreat us? Let us land and repair our ships, and sail to Italy, if Aeneas yet lives : if not, we will settle with Acestes for our king.]

520. *introgressi*, verb, *sunt* being understood, 237.

521. *maximus*, 'aged' for the prose *maximus natu*. So 654 *maxima natarum*, 'eldest daughter'.

524. *maria omnia vecti*. Acc. of extension over : 'wind-tost over every sea'. So errare terras, aequora currere, &c.

526. *propius aspice*, 'look more kindly', opposed to *averti*. C. suggests well 'incline your ear' as a parallel metaphorical expression.

527. *penates*, i.e. 'the homes': properly the objects of household reverence, images, gods, relics, &c.

populare venimus, 'we have come to ravage', infinitive of purpose, not a prose construction: but common in the comic poets after verbs of motion (*eo, venio, curro, mitto, &c.*), and cf. Hor. pecus *egit* altos *visere* montes : *tradam portare, &c.*

528. Observe the vivid and rapid phrase 'hurry the stolen booty to the shore'.

529. *vis*, in its peculiar sense 'violence'.

There are two points : our nature is not disposed to violence : and if it were, our troubles make us humble.

530. *Hesperia* (from Ἕσπερος 'evening star') 'the western land' Greek name for Italy.

532. *Oenotri*, old Italian race, settled originally in south of Lucania and Bruttium, whence the name Oenotria was used as one of the poetic names for Italy. Oenotria is no doubt 'the Wine-land'. Vergil here speaks as though Oenotri were once all over Italy: but this is poetic vagueness.

533. *ducis*, Italus, a legendary hero invented from Italia, a name which really is connected with *vitulus* and means 'the Cattle-land'.

534. *hic cursus fuit*, 'this was our course', attraction from adverb to pronoun, = 'thither lay our course'. So *hunc cursum* IV. 46.

535. *adsurgens fluctu nimbosus*, 'rising with storm and swell'. Orion was often called a 'stormy' constellation [*aquosus* IV. 52, *saevus* VII. 719, *pronus tumultu* Hor. *Od.* III. 7, 18] but always in connexion with his *setting* (at sunrise) which took place from end Oct. to end Nov. and so coincided with the naturally stormy season. Vergil is defended here on the ground that this is summer (*septima aestas*, last line of book I) and that Orion does *rise* in summer. But unfortunately he is not then 'stormy': and the probability is that V.'s astronomy is loose and imaginative as often with the poets; he uses *Orion* for a stormy constellation, and does not stop to think whether it is the setting or the rising, whether summer or winter.

536. *penitus*, 'far', 512, *procax* 'boisterous', lit. *urgent, troublesome*, connected with *preces, precari, procus.*

539. 'What is this land so savage that suffers such custom?'

543. 'Yet look for gods who forget not the Right and Wrong', a stately and impressive warning, with rich and unusual diction, after V.'s manner. *Sperate*, rare for 'expect': *fandi, nefandi*, lit. 'speakable and unspeakable', so harmless, innocent, right, and horrible, evil, wrong.

So Catull. 52, 406, *fanda nefanda*: and the common *dicenda tacenda*.

544. *iustior alter*, the negative is omitted before the first clause: a common device in all poetry.

546. *si vescitur aura aetheria*, 'if he feeds on the air of heaven', i.e. if he breathes the air of heaven, a fine bold imaginative phrase for 'living': *aetherias auras* being borrowed from Lucret.

Some comm. find fault with *aetheria*, properly the *upper* air: but there are hundreds of places where 'heaven' is used in English poetry for the 'air' by a similar freedom.

547. *crudelibus umbris*, 'amid the cruel shades', local abl.

548. *non metus*, 'we have no fear', like *haud mora*, est understood.

officio, 'kindness'.

certasse priorem, 'wert first in the rivalry of service', lit. 'strove the first'.

[Some edd. H. W. G. disliking *non metus:* as abrupt, read *ne* for *nec*, and make one sentence of it. 'We fear not lest thou shouldst regret, &c.' But there is no need to alter it.]

550. *arma* is the best-attested reading and probably means 'strength', 'fighting men'. The sense is shewn by 557. 'If we can't reach Italy, we can at least find a *safe* settlement in Sicily among friends'. The easier reading *arva* is less well supported.

552. *silvis aptare trabes*, 'to fashion planks in the forests', rather unusual phraseology.

stringere remos, lit. 'to strip oars', i.e. to trim the boughs into oars.

554. *ut—petamus* is the purpose of subducere...aptare...stringere, and *si datur* depends upon the *ut*-clause, though it comes first.

555. *absumpta salus*, 'if our safety is clean gone', emphatic phraseology.

557. *at*, in the apodosis, like the Greek ἀλλά, means 'at any rate', and is used in earnest appeals.

Sicaniae. V. identifies *Sicani* and *Siculi*, and uses both names indifferently of Sicily. According to Thuc. VI. 2, they were two different races who migrated into the island at different times. The quantity is either Sĭcānĭa or Sĭcānus: the adjective is usually the latter, the 4-syll. subst. the former; for convenience.

559 *fremebant*, 'applauded'.

[560—578. Dido replies: Fear not: I am forced to guard my frontiers. We are not so far away as not to know your name. Whether you go or stay, I will do my best for you. If only Aeneas were here!]

561. *voltum demissa*, 'her face downcast', see 228.

563. *res dura*, 'hardship'.

564. *talia moliri*. 'To this task', i.e. of watching the ports and coast carefully. *molior*, see above, 414.

custode, collective, like *milite, remige, &c.*

565. *nesciat*, 'who could be ignorant', potential.

Aeneadum (old gen. in -*um*), see note on 157.

567—8. 'Not so dull our Punic wits, nor so far from our city does the sun yoke his car', i.e. we are not so ignorant nor so remote, as not to have heard of you: such irony is perhaps Vergil's nearest approach to humour.

569. *Saturnia*, because according to the legend Saturnus father of Iuppiter came from Latium and of old in the golden age was king there.

572. *voltis et:* we should say, '*or* would you'.

573. *urbem quam statuo vestra est.* A colloquialism due probably to attraction. So Istum quem quaeris ego sum, Plaut. *Curc.* III. 49, illum quem ementitus es is ego sum, *Trin.* 985.

574. 'Trojan or Tyrian I shall regard alike', a strange variation from the natural phrase *agere discrimen:* just such a refinement as V. delights in.

576. *certos*, 'sure messengers'.

578. *eiectus*, by the sea, 'a shipwrecked man'.

si quibus...errat, not 'to see if' as C., which would be subj. but simply, 'if perchance'.

[579—612. Achates asks Aeneas what to do: the cloud bursts and reveals them. Aeneas bright as a god speaks: 'For thy pity the gods reward thee: thou shalt have eternal fame'. He then greets his comrades.]

579. *animum arrecti*, 'their hearts stirred', construction probably the same as 228.

580. *erumpere nubem*, 'to cleave the cloud': variation of construction from *nube*, on the principle of the transitive *sense* of the verb acquiring the transitive construction, see 317. So *excedo, exeo, egredior, evado, elabor, eluctor* all take acc. in the sense of *escape, pass, avoid, elude*, &c.

584. *unus*, Orontes, 113—117.

587. *scindit se et purgat*, 'parts and clears', both verbs being transitive take *se*.

588. *restitit*, 'There stood': the *re-* implying that the cloud moved off and he remained.

591. *purpureum*, apparently means 'bright' rather than any particular colour.

adflarat, 'had breathed on him': the word is suitable to *honores*, 'beauty' and perhaps in poetry to *lumen*, 'light' but hardly to *caesariem* 'clustering hair': we can only say 'shed' if we want a word for all three. This usage is called *zeugma*, and is usually easy to explain, as here, by the *order:* see note on line 3.

592. *manus*, 'the artist's hands'.

decus, 'glory': he does not explain what the setting of the ivory is: but in x. 135, where the simile reappears very much the same, it is 'box wood (rich yellow-brown) or terebinth' (dark wood).

The point of all three comparisons seems here to be more general than in the other passage (x. 135): new beauty is shed round the hero, as the artist sets the precious ivory, silver, or marble in beautiful cases. For the simile see Introduction, p. 65.

593. *Parius lapis*, the marble of Paros, an island in Aegaean sea, S. of Delos.

598. *reliquias Danaum*, 30.

599. *exhaustos*, 'outworn' [another reading *exhaustis* makes no better sense: is less well attested: and spoils the balance of the clause].

600. *socias*, lit. 'dost associate' (us to thee): i.e. 'givest us a share'.

601. *opis*, 'power': the gen. of this word is rare: the acc. being the only case of sing. used commonly, and that usually means 'help'.

nec quidquid, &c., [neither in the power of us,] nor of all the Trojan race that anywhere are left, &c.

633—5. Notice the peculiar Vergilian quality of these lines: quite simple, yet so noble and beautiful and touching.

607—8. *dum montibus—pascet*, 'while the shadows shall sweep over the mountain-slopes and the stars find pasture in the sky'.

Vergil has no doubt in his mind Lucretius' phrase 'aether sidera pascit' where he explains that the fires of the stars are fed by the aether: but the *suggestion* of the phrase to the reader is the fine imaginative comparison of the stars to a scattered flock.

611. *Ilionēa*, like βασιλῆα, Πηλῆα, the older form of Greek acc.

612. *fortemque...fortemque*, formula as before, 220.

[613—642. Dido replies: she had seen Teucer, and known and followed the tale of Troy. She welcomes them in, and feasts them with royal banquet.]

616. *immanibus* [*in- manis*, old adj. = 'good', cf. *Manes*, 'the Good' euphemistic term for the dead], 'cruel', 'savage': because of the African savage tribes.

617. *Dardanio Anchisae*, hiatus, 494.

619. *Teucer*, a Greek [to be carefully distinguished from Teucer mythical founder of the Trojans, 38], son of Telamon king of Salamis, on his return from Troy was driven out by his father and took refuge with Belus king of Sidon (Dido's father): with his aid Teucer settled in Cyprus, founding a new Salamis there.

Sidona, Greek acc.

Observe Belus (Bel, Baal) a Semitic name.

memini, by regular idiom is used with pres. inf. of things of which the person was a witness: e.g. memini Catonem *disserere*, Cic. *Am.* 3.

623. *casus*, 'the fate': she uses purposely a vague word out of delicacy.

624. *Pelasgi*, used for 'Greek' simply: the Greek poets call Argos *Pelasgia*. The real Pelasgi were an old race widely scattered through Greece, of which in historic times only a few isolated remnants were left.

625. *ferebat*, lit. 'spoke of', i.e. 'extolled'.

626. *volebat*, lit. 'would have himself'. i.e. 'made himself out', 'boasted himself' like the well-known Homeric phrase εὔχομαι εἶναι.

630. Another beautiful line, shewing the tenderness and melancholy characteristic of the poet.

632. 'appoints a sacrifice for the shrines of the Gods'; *honos* 49.

636. *munera laetitiamque dii*, 'gifts for the festal day'; lit. 'gifts and gladness of the day', *dii* being old form for *dies*.

[Most of the MSS. have *dei:* which is understood to mean 'gifts and joy of the God' Bacchus: but the words go very much better as apposition (abstract words with the foregoing concretes): the sense given, as a phrase for 'wine', is very harsh and obscure as no god is named: and the reading *dii* is supported by Gellius, scholar of the second century.]

639. '*sunt*' understood as often.

'Wrought coverlets there are, and of proud purple: massive silver on the boards, and carved in gold the brave deeds of their sires, a long line of noble exploits, from the ancient rise of the race through many a hero'.

[643—656. Aeneas sends for Ascanius and bids him bring gifts.]

643. *consistere*, 'to rest'.

644. *rapidum*, poetic adj. for adv. as so often: here it is even more convenient, as the adv. is wanted for Achates not for Aeneas, and *rapide* would be ambiguous.

645. *ferat*, oblique jussive, depending on *praemittit*, lit. 'sends him, let him tell', i.e. sends him forward *bidding him* tell.

646. *in Ascanio stat*, 'cleaves to Ascanius'. *Stat* implies 'firmly rooted'.

648. *palla*, a long dress worn by women reaching to the feet.

650. *Argivae...Mycenis*. Mycenae and Argos were two towns some miles off one another, but in the poets both are spoken of as the home of Agamemnon, and Menelaus the husband of Helen. In Homer, Agamemnon is king of Mycenae and Menelaus of Sparta. In Aeschylus they are joint kings of Argos.

651. *Pergama*, Troy.

The 'forbidden marriage' is meant for Paris who carried her off from Greece to Troy, and so caused the Trojan war. (*peterēt* old quantity.)

652. *Leda* was the mother (by Iuppiter) of Helen and Clytaemnestra.

655. *bacatum*, 'beaded'.

duplicem gemmis auroque coronam: 'double circlet of gold and jewels' is what he means: but the construction is 'circlet double with gold and jewels', a Vergilian variation, like *virgulta sonantia lauro*.

duplicem must mean that there are two rings of gold fastened together.

[657—694. Venus plans to send Cupid instead of Ascanius, and entreats her son to carry out the plan, and so to inflame Dido with love for Aeneas. Ascanius shall be hidden far away, in sleep: Cupid agrees.]

658. *Cupido*, the son of Venus.

faciem mutatus et ora, either middle 'changing his form and feature' or passive 'his form and feature changed' (see 228): the latter is more probable, as Venus does it for him, not he for himself.

659. *furentem*, the result of the verb (proleptic): 'kindle to madness'.

661. 'Surely she fears the treacherous house, the double-tongued Tyrians'. The 'faithlessness' of the Carthaginians was a common slander among the Roman writers: Livy accuses Hannibal of 'perfidia plusquam Punica'. So Vergil makes the brother Pygmalion a base traitor (346): and Venus attributes Dido's welcome to craft (670).

The thought in *bilingues* (as in the English 'double-tongued') is probably the old superstition that the snake had two tongues. (Cf. the old song, 'ye spotted snakes with *double tongue*'.)

662. *urit atrox Iuno*, 'Iuno's wrath vexes her', i.e., the thought of it.

665. *Typhoia*. Typhoeus was a monster with 100 heads produced by the Earth to revenge the death of the Titans whom Jove slew. But Typhoeus himself was slain by another thunderbolt. So '*tela Typhoia*' means 'bolts such as slew Typhoeus', rather a stretch of meaning.

The sense is of course the supreme power of Love.

667. *ut*, 'how'.

668. *iactetūr:* so ingreditūr *G.* III. 76, obruimūr *A.* II. 211, datūr v. 284: [but it does not appear that this is one of the archaisms of Vergil].

669. *nota*, poet. variation for the common *notum*. In Greek it is common ἀδύνατα, γνωτά, δεινά, πότερα.

671. 'I fear whither may end this welcome of Iuno's'.

vertant, deliberative, lit. 'whither *it is to end*' like *nescio quo eam*, 'I don't know whither to go': it might be simple indirect question 'whither is turning', but the other is more natural.

Iunonia, Venus instead of saying, 'Dido's welcome' says naturally 'Iuno's'. Iuno was her foe: she was planning all this delay at Carthage: it is of Iuno she is thinking here, as *cessabit* shews.

672. 'She will not be idle at such a turning-point of fortune'.

cardo (the socket in which the gate-post turns), often used thus figuratively, like English 'to turn on', 'turning-point'.

674. 'that no power may change her': another hint at Iuno.

675. *mecum teneatur*, 'bound to me', variation of phrase, literally 'kept with me'.

The other int. of *mecum*, 'like me' (pariter atque ego), is hardly possible. A mother's love could not be compared by Vergil to the love of man and woman. Venus wants to keep Dido in her party and prevent her *going over to the enemy:* hence the siege-metaphor of 673.

676. *qua*, 'how' adv. as 682.

678. *mea maxima cura:* hence she takes care that no harm shall happen to him, 680.

679. *pelago et flammis*, either dat. after *restantia* 'surviving', like the dat. with *superstes*, *superesse:* or perhaps more likely abl. 'saved from'.

680—1. *Cythera*, 257. *Idalium* a town and hill in Cyprus, 415.

682. *medius* for adv. as often: 'or come between'.

683. *non amplius*, often used idiomatically thus, without changing the case of the subst. So *non plus quingentos*, *non amplius quattuor millia passuum*, *non amplius unum*.

686. *laticem Lyaeum*, 'the flow of wine', *Lyaeus* (here used adj.) a name of Bacchus.

688. *fallasque veneno*, 'and poison unawares', *fallere* regularly used of acting *unseen*.

692—4. Notice the soft and liquid rhythm and sound, to describe the lulling of the divine slumber.

dea after *Venus*, the action of bearing him off and lulling him with sleep being an act of *divine* power, see note on 256.

694. 'Cradles him in flowers, and wraps him in the breath of its sweet shade'.

[695—722. Cupid finds the queen seated, the guests coming, the servants ordering the feast. He clasps his father, then embraces and is cherished by Dido, and begins his wiles.]

696. *duce laetus Achate*, 'glad in the guidance of Achates', the abl. of attendant circumstances (the same thing practically as the abl. abs.) here in close connexion with *laetus*.

697. *aulaeis superbis*, the same abl. again, 'amid proud hangings'.

698. *aurea*, two syllables as often, *ea* having been slurred into one (synizesis). So *aureis*, 726.

mediam, 'in the midst' of the hall and the guests.

701. *manibus*, 'upon their hands', the guests'.

702. *expediunt*, here 'serve': for the phraseology see 177.

tonsis villis, 'close-clipped nap', [*villis* connected with *vellus*, οὖλος, Ϝέριον, and our *wool*]. The clothes are rich and soft.

703. *quibus ordine longam cura penum struere*, 'whose task it is duly to pile a long store of food', i. e. a store to last a long while: a strange use of *longa*, but confirmed by a later poet (Auson. III. 27) who (thinking very likely of this passage) says *cui non longa penus, huic quoque prompta fames*.

[The MSS. all but Pal. read *ordine longo*, a common and easy phrase: but we find *longam* also known as early as Gellius, 150 A. D.]

704. *adolere*, a strange word with various senses. Originally 'to increase' (cf. adolescens, alere, &c.) used (like *macto*) for 'to honour' gods.

Vergil uses it for *to honour* here: *to offer* ad. honores III. 547: *to burn* verbenas ad. *Ecl.* VIII. 65: *to fire* altaria VII. 71.

706. *qui* with subj. final, 'to load'.

708. *pictis*, 'embroidered', as often: 'to embroider' is properly *pingere acu*, so 711.

710. A fine effective line: 'the god's flaming glances and feigned words', *dei* comes in well after he has called him *Iulum*.

712. *pesti*, 'bane', 'ill', 'ruin'.

713. *expleri mentem*, quasi-middle, see above, 215; 'cannot sate her soul'.

715. *complexu colloque* abstract and concrete mixed, both abl. being local 'in the clasp and on the neck', i. e. clasped on the neck.

716. 'filled to the full his false father's love'.

720. *matris Acidaliae*, Venus, so called from a spring in Boeotia named *Acidalian*, where the Graces and Venus bathed.

720—2. 'Slowly to blot out Sychaeus, and with a living love to surprise a soul long slumbering and a heart unused'.

[723—756. Dido calls for a cup and pledges the strangers, the other princes follow. The minstrel sings of the heavenly bodies. Dido asks of all the events of Troy, and finally begs Aeneas to tell the whole story.]

724. *vina coronant*, Vergil clearly means 'put flowers round the cups', which the Romans did at feasts: so *cratera corona induit*, III. 525: but he intends no doubt also to translate the common Homeric phrase, κοῦροι δὲ κρητῆρας ἐπεστέψαντο ποτοῖο, which however simply means 'filled' not 'crowned'.

726. *lychni*, 'lamps', Greek word. V. is perhaps thinking of a feast in the halls of some court noble, where the lamps are costly works of art. Or he may merely wish to glorify a familiar thing, cf. 177.

aureis, 698.

730. *a Belo*, 'from Belus' race': the preposition like 'at mi genus *a* Iove'.

731. *loquuntur*, a poetic use with acc. inf. like *dicunt*, or *ferunt.* So *Ecl.* v. 28, ingemuisse leones...loquuntur.

734. *bona*, 'kindly'.

735. *celebrate faventes*, 'honour with good-will'.

736. *laticum honorem*, 'the offering of the flowing wine' (LL.), a Vergilian expression for the libation.

737. *libato*, abl. abs. 'after libation'. So *composito*, *cognito*, *permisso*, *auspicato*, *exposito:* commoner in late Latin with no subst.

tenus implies that she did no more, 'just touched with her lips'.

738. *Bitias* is a courtier apparently.

increpitans, 'urging him', i.e. bidding him drink with speed.

739. *pleno se proluit auro*, 'dipped deep into the brimming gold', Vergil's ornate-emphatic style.

740. *Iopas* is the bard who wore long hair like his patron Apollo (qui rore puro Castaliae lavit *crines solutos* Hor.), and sings at the banquet as in the Odyssey the bards do.

Atlas, according to the common tale was a conquered Titan, compelled to bear heaven on his shoulder. Even in Homer we find him. The stories which represent him a wise philosopher and astronomer (as V. does here), and identify him with the African mountain, are later.

742. *labores* is used with *lunae*, *G.* II. 478, for 'sufferings' meaning 'eclipse': and that may be the meaning here: but with *errantem lunam* it seems to be less restricted here, and mean 'the travails' of the sun including his regular courses.

744. *Hyadas* (ὕαδες 'the rainy stars'), a constellation whose morning rising in May announced the rainy season of spring.

Triones, *trio*, orig. *ter-io* 'a plough-ox': the 'seven oxen' *septemtriones* was the name given to the constellation of the Great Bear: hence a new word was formed *Septemtrio* for the Great Bear or the 'north'. The last stage was to call the two Bears (Great and Little) *gemini Triones*.

745. i.e. why days are short and nights long in winter. These two lines are from *G.* II. 481—2.

747. *ingeminant*, intrans. with ablative, for variety. So *G.* I. 333, *Aen.* IX. 811.

748. *trahebat*, 'lengthened out'.

751. *Aurorae filius*, 'son of the dawn', Memnon, 489.

752. In Homer (*Il.* XXIII. 400) Diomedes wins a chariot-race with horses of Aeneas. The comm. object to Dido asking about these horses as indelicate, and suppose some others are meant; for Diomedes won several in battle, but Vergil is probably thinking of the chariot-race.

756. The book ends skilfully with expectation of an interesting tale.

THE AENEID.

BOOK II.

[1—20. Aeneas begins the tale: 'a tale of woe, O queen, to me: yet if you bid me I will attempt it. The Greeks built, after many defeats, a wooden horse, with warriors hidden within'.]

1. *intentique ora tenebant*, 'and fixed their rapt gaze upon him', *intenti* expressing perhaps the attention of the mind, *ora tenebant* the fixed gaze. The whole expression is however perhaps only a variation for *intenta ora tenebant*.

4. *ut*, 'how', depending loosely but naturally on *renovare dolorem*. He renewed his grief *by telling* how &c.

lamentabile regnum, 'the woeful realm', woeful, that is, in its fate.

5. *Danai*, 'the Greeks', one of the Homeric names for the Greek host who attacked Troy. Danaus was the mythical king of Argos, and the name meant the Argives originally.

6. *quorum pars magna fui*, 'wherein I took great part', only the Latin is the more forcible expression. The meaning is that he was a main figure in the events.

7. *Myrmidones*, in Homer the tribe of whom Achilles was leader.

Dolopes, the soldiers of Neoptolemus or Pyrrhus son of Achilles.

duri Ulixi, 'the patient Ulysses', one of the Homeric epithets for him: he bore ten years' war and ten years' wanderings. Observe the irregular gen. *Ulixi* from nom. *Ulixes*. So we find *Achilli*, 275.

8. *temperet*, 'could refrain', simple conditional.

caelo might be 'over the sky', local abl. in Vergil's manner without preposition: but perhaps it is better to take it 'from heaven'; i.e. the night is falling from the height of heaven, to the ocean where it disappears: the night is passing away.

11. 'And briefly to hear of Troy's last agony': *breviter* is the narrator's modesty: the tale lasts through the whole book.

13. *repulsi*, 'foiled.'

15. *instar montis*, common poetic exaggeration, as when the shrine of Apollo (VI. 43) 'has a hundred broad passages': or Allecto the Fury (VII. 337) has 'a thousand names'.

equom; according to the best spelling the Romans seem to have objected in many words to two u's running. Hence we have *equom*, *divom*, *alvom*, *voltus*, *volnus*, &c.

16. *secta abiete*, 'with planks of pine'. In 112 he speaks of the horse as made of 'maple beams' and in 186 of oak: a natural poetic variation. He means 'wood': but it is his manner to particularise, even if he forgets next time and particularises another tree.

17. *votum*, 'a votive offering'.

18. *delecta...sortiti* may be taken of *two* processes, selecting first the best, then choosing by lot: but it is more probable the poet only means to express the one selection by lot. 'Herein chosen warriors drawn by lots in secret they hide, within the dark flank'.

19. *caeco lateri*, Vergil's common dative of the recipient, where in prose we should have a preposition. Compare such phrases as truncumque reliquit *arenae*, proiecit *fluvio*, facilis descensus *Averno*, and in this book *pelago praecipitare*, *ventura desuper urbi*, *demisere neci*, *caelo educere*.

[21—39. The Greeks leave Troy and go to Tenedos. We think they are gone, we go out and view the camp. Some bid bring in the horse: Capys and the wisest dissuade.]

21. *Tenedos*, an island off the coast of Troas.

22. *dives opum*, gen. of respect, common after adjectives expressing fulness or emptiness: and in Vergil common after a great variety of adjectives, in imitation of the Greek.

25. *vento petiisse Mycenas*, 'had sailed before the wind for Mycenae', i.e. had gone home, for Agamemnon the leader of the host was king of Mycenae. *vento*, abl. instr.

26. *Teucria*, 'the Trojan land', so called from Teucer, the old mythical king of the place.

The sound of the spondaic line is effective, as of the lifting of a heavy weight.

27. *Dorica*, the Peloponnesians came of *Doric* Greek race, and so this is one of the numerous names for the Greek army, Achivi, Argolici, Argivi, Danai, Dorici, Pelasgi, Graii.

29. *tendebat*, 'encamped', a technical use of the word (lit. 'stretch' the tent): usually it has acc. after it; but here it is used intrans.

The narrative is terse and vivid: the Trojans are pointing out to one another the famous spots.

30. *classibus hic locus*, 'here the ships were beached'.

32. *Thymoetes*, a Trojan whose wife and child had been put to death by Priam, in consequence of an oracle. This explains *dolo:* his guile was to get in the horse which he suspected and so revenge himself on Priam.

33. *duci...hortatur*, 'bids it be led within the walls', the poetical construction with *infin.* instead of the strict idiom with *ut* and subj. So V. uses inf. with *adigo*, *adorior*, *impero*, *insto*, *moneo*, *oro*, *posco*, *suadeo*. So *impello* 55, 520, *hortor* 74, *insto* 627.

34. *ferebant*, intr., 'were tending', 'were leading'. So we have in prose 'mea fert opinio', 'vestra voluntas fert', 'si occasio tulerit' &c.: so 94.

35. *melior sententia*, 'wiser counsel', as it turned out when too late.

36. *pelago praecipitare*, Vergilian dative of recipient, instead of *in pelagus*. See note on 19.

insidias et dona, 'treachery and guileful gifts'; such combinations of abstract and concrete are a favourite device of Vergil: so *caestus artemque* V. 484: *sedem et secreta* VIII. 463: *ferro et arte* ib. 463.

38. *temptare*, 'probe'.

[40—76. Laocoon entreats the citizens to distrust the Greeks, and hurls a spear at the horse. Suddenly some shepherds appear with a Greek prisoner, and a crowd round him. He looks wildly round him and says, 'The Greeks cast me out and the Trojans demand my blood'. We bid him tell his tale.]

41. *Laocoon*. Son of Priam and Hecuba (king and queen of Troy), priest of Apollo.

44. *sic notus Ulixes?* 'is it thus ye know Ulixes?' i.e. don't you know him better than that, to place such blind confidence in him? (S. Paul uses a similar phrase 'we have *not so learned* Christ'.)

47. *ventura desuper urbi*, 'and to descend upon our city'; *urbi* the personal dat., see 19.

49. One of Vergil's most famous lines. The suspicion of an enemy's gifts or kindness is so natural that the epigram has been quoted again and again in all ages.

51. *feri curvam compagibus alvom*, artificial phrase, after Vergil's manner. We should say 'the joints of the monster's rounded belly'.

52. *uteroque recusso*, if the *re-cusso* means anything more than 'struck', the *re-* must apply to the echo, and then the word *recussus* is really transferred from the sound to the *uterus*.

53. 'The hollow vault re-echoed with a moan', a fine line, of very expressive sound. The repetition *cavae cavernae* is of course intentional.

54. *et, si fata deum, si mens non laeva fuisset.* The rhythm surely requires that the line shall be taken thus: 'and had not the fates of the gods, and our minds, been amiss', the word *laevus* applying to the two substantives in slightly different senses (the figure called zeugma), 'unpropitious' fates and 'misguided' minds. The predicate, as commonly in zeugma, suits the latter word better than the earlier.

[It might be *mens deum*: but that would be mere repetition of *fata*. Others take it: 'and had not the fates *been so*, had not our minds been foolish', a very harsh and surely impossible construction. Others again (C. W.) 'had fate so willed (*si fata fuissent*), had our mind been wise' (*non laeva*), which is hardly less harsh.]

55. *impulerat*, 'he had driven us'. This substitution of (imperf. or) pluperf indic. for plup. subj. is a common poetical device: it represents the thing which *very nearly happened* as though it had quite happened.

So 'me truncus...sustulerat nisi Faunus ictum dextra levasset' Hor. and imperf. 'tuta tenebam ni gens invasisset' *Aen.* VI. 358.

foedare, 'to ravage', 'make havoc of', commonly used of warfare and the sword. For the infin. after *impello* see line 33.

56. *stares*, imperf. subj. used always of a condition *which is excluded by facts*. 'Troy thou hadst yet been standing'. [*stares...maneres* is the best supported reading: others read *staret...maneres*. The change to 2nd pers. is not unnatural, e.g. III. 118 *taurum Neptuno, taurum tibi pulcher Apollo*. But *stares...maneres* is a finer sound.]

57. *manus revinctum*, 'with his hands bound behind him'. The use of acc. after pass. part. is very widely extended in the Augustan poets, no doubt in imitation of Greek. It is sometimes like the Greek *middle* perfect (e.g. προβεβλημένος τὴν ἀσπίδα 'having put his shield before him'), sometimes, as here, like the *passive* (e.g. ἐπιτετραμμένος τὴν ἀρχήν): so *os impressa* toro, curru *subiuncta leones*, *caudas* utero *commissa*, &c. and in this book *squamea circum terga dati* 218, perque pedes *traiectus lora* 273.

60. *strueret*, 'accomplish': unusual word after V.'s manner.

61. *animi*, prob. survival of the locative use, meaning 'in mind': it comes so often after verbs, where the gen. would be out of place.

62. *versare dolos*, 'to practise his wiles', 'to compass his guile', i.e. to try and to succeed.

65. 'From the guilt of one learn all the race'.

68. *circumspexit.* The spondaic ending is effective: it somehow seems to suggest the hopeless glance.

71. *super*, adverbial, 'moreover'.

72. *infensus*, from *fen-* 'strike', is properly used of weapons, 'struck at', 'aimed at'. So of people 'hostile', 'threatening': here perhaps the weapons were actually aimed at him: see next line *compressus et omnis impetus.*

poenas cum sanguine, 'vengeance with my blood', the two demands being one, viewed from two aspects. For such abstr. and concr. mixed see 36.

74. *impetus*, 'our violence'.

The next passage may be stopped in various ways, e.g. at *fari* (C.), at *memoret* (old edd.), or as in our text at *ferat* (Heyne, Goss., &c.). The latter is much the simplest and smoothest.

cretus, 'sprung': several intrans. verbs have in poetry and *old* Latin these participles not passive, as *suetus*, *placitus.*

75. *memoret*, 'let him tell', jussive subj. depending on *hortamur*: it is in fact a repetition of *fari* in another form.

quidve ferat, 'or what he offers' as advantage or advice to us.

quae sit fiducia capto, 'what confidence our captive has', i.e. what he relies on that he has come into our hands (*ultro obtulerat* 59): what good he can do us to ensure his safety.

76. This line is absent from many MSS. and Servius does not notice it: it occurs III. 612, from which it *may* have been transferred. And though it suits the passage very well, and is quite likely to have been repeated by V. in book III. from this place, still it seems rather odd that Sinon should 'lay aside fear' here, and be *pavitans* line 107.

[77—144. Sinon's story: he was a Greek, and comrade of Palamedes, who was slain through envy of Ulysses: Sinon swore vengeance, and roused the hatred of Ulysses. The Greeks, delayed and alarmed at Troy by storms, sent to ask the oracle, who ordered a human sacrifice: Calchas at Ulysses' bidding named Sinon, who fled and hid from the Greeks.]

77. *fuerit quodcumque*, 'whate'er shall come of it'. The other int. 'whatever it may have been' is possible, but less forcible.

78. Observe the emphatic position of *vera*: last in the sentence and first in the line. *Argolica*, 'Greek', see 27.

80. *improba*, 'in her malice': adj. deferred, because its applicability is to the action *mendacem finget*.

81. *aliquod...nomen*, &c., lit. 'if any name of P. has reached', i.e. 'if *at all* the name has reached thy ears'. So I. 181 *Anthea si quem... videat*, 'if perchance he should see Antheus *anywhere*'. This strained usage of *quis* and *aliquis* is something like the poet's adverbial use of *multus*, *medius*, and other adj. [Compare English playful use of *no*: e.g. 'I went to see Smith: but *no* Smith could be found'.]

82. *Belidae Palamedis*. 'Palamedes son of Belus' [i.e. descendant of Belus], a Euboic Greek, not mentioned in Homer. In the later stories he is a man of craft even greater than Ulysses, who discovered the madness of the latter to be feigned, and forced him to the war. Ulysses in vengeance charged him with treachery, and proved it by finding gold (which he Ulysses had buried) in his tent.

83. *falsa sub proditione*, 'falsely charged', *proditio* being the information. [C. has thus explained it: the old int. 'under false charge of treachery' is plainly wrong: it cannot be got out of the Latin words.]

Pelasgi, used for 'Greek' simply: the Greek poets call Argos Πελασγία. The real Pelasgi were an old race once widely spread in Greece, of which in historic times only a few scattered remnants were left.

84. Notice the strange rhythm, with repeated emphasis on *in-*, suggesting a kind of horror at the injustice.

vetabat, 'forbade', i.e. advised them against fighting.

85. *neci*, 19.

cassum lumine, 'bereft of light', fanciful phrase for 'dead' borrowed from Lucretius. So *aethere cassis* XI. 104. *Cassus* is an old word for 'void' prob. connected with *cav-*.

87. *pauper*: his father's poverty accounts for his going forth to seek his fortune, and for his friendlessness when Palamedes was dead.

88. *regno incolumis*, 'safe in his realm', i.e. not fallen from his high estate. The abl. is abl. of place or respect. *vigebat*, 'was potent'.

89. *consiliis*: as often, there is another reading *conciliis*. The general sense is the same.

90. *pellax*, 'deceitful'. Lucr. has a subst. *pellacia* (placidi pellacia ponti II. 559, V. 1004) which he connects perhaps rightly with *pellicio*.

92. *adflictus*, 'sore-stricken'.

94. *fors si qua tulisset*, 'should any chance so come to pass', *fero* as in the phrases quoted 34. The tense is the regular oratio obliqua of *si fors tulerit*, 'should chance occur'. So 136, 189.

95. *Argos*, as often for Greece. The word is treated as if it was a Latin word, acc. from Argi: the nom. however is not found.

97. *labes*, 'taint', 'blot' of evil. Others take it 'first fall of evil', a sense which the word had originally, and in which Lucret. uses it: but the other is the common classical sense: the sense in which V. uses it, VI. 746: and gives a more satisfactory meaning.

hinc might mean 'henceforth' as C.: but it is simpler to render it 'hence', i.e. from this cause or beginning, and it suits better with the first clause.

99. *quaerere conscius arma*, 'seek aid by secret plot', lit. 'as a conspirator' (C., K., W.). Others (G.) take it 'seek arms, conscious of his guilt', i.e. seeking means to destroy his enemy because he knew he had wronged him. But the sense is not so natural.

The infinitives are the historic infin. as it is called: which, expressing the *act* simply with no idea of time, is naturally used of *habitual* or *repeated* acts (as here): of *confused* or *rapid* incidents: or of *feelings* with no definite end or beginning.

100. *nec requievit enim*, 'nor indeed did he rest', *enim* being used in its old sense as an affirmative particle: compare X. 874 Aeneas adgnovit *enim:* VI. 317 Aeneas miratus *enim:* Plaut. *Cas.* 2. 4. 2 Te uxor tua aiebat me vocare...Ego *enim* vocari iussi. 'I did *indeed* order...'

Calchas is the priest and soothsayer of the Greeks.

ministro, i.e. by his aid. Here Sinon breaks off effectively, as though all such narrative was useless: but he has roused their curiosity.

101. *sed...autem* is noticeable; it comes in Plautus and Terence, and is a repetition belonging to the idiom of ordinary speech.

102. *uno ordine habetis*, 'esteem alike' (lit. in one rank). *Achivos*, 'Greeks', 29.

103. *id*, 'that', i.e. 'the name of Greek'.

iamdudum sumite poenas, 'take your vengeance too long delayed,' *iamdudum* properly meaning 'this long while' and being used of the past. This use with imper. we find in Ovid: *utere iamdudum*, *Met.* XIII. 457, XI. 482. It properly means 'do what you ought to have done long ago' and so might be translated 'instantly'.

104. *Ithacus*, Ulysses who was king of the island Ithaca, off the W. coast of Greece.

107. *prosequor*, properly 'to accompany', 'escort': here 'to continue'.

109. *moliri*, 'to plan' or 'prepare': used commonly in V. of anything done with effort. Thus *hurling*, 'moliri fulmina' *G.* I. 329: *hewing*, 'moliri bipennem' *G.* IV. 331: *driving*, 'molitur habenas' *A.* XII. 327.

112. *acernis*. See 16.

114. *scitantem*, 'inquiring', a variation for 'to inquire' *scitatum*, which some read here. It is quite in Vergil's manner to use the unusual participle instead of the supine.

116. Referring of course to the sacrifice of Iphigenia, which Artemis the goddess demanded of Agamemnon her father, before she would consent to give favourable winds to the fleet, to sail for Troy.

118. *litandum*, 'god's favour must be won'. *litare* is to make a successful offering.

121. 'Through their frame ran a shudder—[they doubted] whom the fates threaten, whom Apollo summons'. The indirect questions *parent*, *poscat*, depend loosely but naturally on *tremor*.

parent, 'are preparing it', i.e. 'the sacrifice, the death'.

123. 'What means this will of the gods': *numina*, 'will' or 'command'.

124. *canebant* used of repetition, esp. prophetic repetition, 'boded'.

125. *artificis scelus*, 'the schemer's guile'.

et taciti, i.e. 'and *others* in silence' or 'at other times in silence'.

126. *tectus*, 'hidden', i.e. 'dark', 'mysterious': or perhaps more simply 'holding back'.

129. *composito rumpit vocem*, 'uttered the planned word': an effective phrase; for *vix tandem* represents the reluctance of Calchas, *composito* shews it to be feigned.

131. Notice the *accumulated* expression *conversa tulere*, 'turned and heaped' on one man's head. Similar expressions are *fixum sedet*, *sublapsa referri*, *advecta subibat*, *deceptam morte fefellit*. So line 300, 568, 629, 736.

133. Coarse meal mixed with salt was sprinkled on the victim's head.

136. *delitui dum vela darent si forte dedissent*. There has been needless trouble about this line owing to not seeing that *dum vela darent si forte dedissent* expresses the purpose and thought of the hiding man, and is therefore practically oratio obliqua. His thought was 'I will hide... dum vela *dent* si forte *dederint*' 'till they sail, if perchance they do sail' (*dederint* being the natural tense, see 94), and these verbs after the past *delitui* become rightly and naturally *darent* and *dedissent*.

139. *quos...poenas...reposcent*, 'of whom they will demand punishment', the regular double accusative after verbs of *asking*.

et might be simply 'both' with the other *et* 'and': in that case the order is a little loose, as *quos* only belongs to the first clause: but perhaps it is more forcible to take *et* 'even': i.e. not merely shall I see them no more but they will perhaps even be slain on my account. [The other reading *ad* for *et* is a mere correction to make it easier.]

141. *quod*, 'wherefore'.

142. i.e. *per fidem, si qua est*, &c. The accus. is attracted into the subj. of the next clause.

quae restet consecutive or generic use of *quae*, 'if there is *any* remaining', '*any* such as remains'.

143. *fides* is used in an idiomatic and peculiar sense: there is an *obligation* or *claim* on the powerful to help the miserable, and so the suppliant calls on the *fides* ('honour', 'truth') of the gods or the strong. [In this way *fides* comes sometimes to be used almost for *aid, protection.*]

'If there is any unsullied truth left anywhere among mankind'.

144. *non digna*, 'undeserved' as often.

[145—194. They ask him about the wooden horse: he with solemn adjuration explains that Pallas was offended, and shewed her wrath by portents. They therefore built the huge horse as expiation, and made it so large that the Trojans might not admit it. For if they did, then Asia would conquer Greece.]

145. *ultro*, 'beside': i.e. going 'further' than he had asked. This is the natural, and simplest, meaning of *ultro*.

150. *quis auctor*, 'who prompted it'. *auctor* is the 'backer' or 'supporter' of an action rather than the *author*: though sometimes the two things are the same.

151. *quae religio*, &c., 'what god to please? what engine of war?' He doubts between two possible explanations. *religio* properly 'obligation' is used of anything that you are *bound* (by the gods) to do or avoid.

154. 'The everlasting fires' are the sun and stars.

155. 'The impious swords' he calls them because the death he had escaped was brought about by *wickedness* (according to his lying tale).

157. *sacrata resolvere iura*, 'to break my sworn bond', i.e. his oaths of fealty as a soldier. Vergil is thinking of the *sacramentum* or military oath, introducing as often the Roman customs into the heroic times and life.

159. *patriae*. It is rather tempting to take this dative 'nor am I bound to my country by any laws': but this is hardly Latin. And the same general sense is obtained by taking it gen. as Vergil no doubt meant.

160. *promissis maneas*, 'abide by thy promise', lit. '*in* thy promise'. *promissis* is abl., of place, as we see from the double usage in prose, *stare sententia*, and *stare in sententia*. So we find *stare decreto*, *consiliis*, *conventis*, &c.

163. *auxiliis semper stetit*, 'ever rested on the help of Pallas' (LL), *auxiliis* being local abl., lit. 'stood in the aid'. [C. takes it 'stood firm by the aid', *auxiliis* instrumental abl. This would do if the nom. were the *fortunes*, *the power*, &c.: but is less likely with *spes* and *fiducia*.]

164. *Tydides* is Diomedes son of Tydeus. The story of the Palladium or image of Pallas is apparently a late tale, and very variously told. Here it is simply that these two Greeks scaled the citadel and stole the image. The reason (which he omits or presupposes) was that the citadel was not to be taken as long as the Palladium was there.

sed enim, 'but indeed', 'however'. Vergil often has it late in the sentence, progeniem *sed enim* duci I. 19; magnum reginae *sed enim* miseratus amorem VI. 28.

165. *adgressi avellere*, 'entered to tear away'. For inf. see 33.

169. *fluere ac retro sublapsa referri*, 'ebbed and fell slowly back'. For inf. see 99; for accumulated expression, see 131.

171. *ea signa*, by a common Latin idiom 'signs of that'. So *hoc metu*, 'by fear of this': *hic terror omnes convertit*, 'fear of this', Liv. X. 13: *quae pars maior erit eo stabitur consilio*, 'their plan', Liv. VII. 35.

Tritonia, the Homeric Τριτογένεια, name for Pallas or Minerva, of doubtful origin.

173. *luminibus arrectis*, 'lifted eyes', strange and vivid phrase.

175. *emicuit*, 'started'.

177. *Pergama*, the citadel of Troy.

178—9. As they stand these lines mean '[Troy could not be taken] unless they seek new omens from Argos, and fetch back the god which they carried off over the sea in curved ships'. According to the most natural meaning, the Greeks must have sent or taken the Palladium from Troy to Greece, and now find that they cannot take Troy without it. It is true that this is nowhere directly said, and has to be inferred: but Vergil's narratives are often told incidentally; and all other suggestions [such as that *numen* means 'divine favour' as C., or to strike out 179 as G.] are unsatisfactory.

omina repetere suggests the custom of Roman generals, if anything adverse occurred, to return to Rome and take the auspices afresh; then

return to camp. It is a constant aim of Vergil to give dignity to Roman life by putting back customs into the heroic times.

180. *quod...petiere Mycenas*, 'in that they have sailed for Mycenae', *quod* in its common sense 'as to the fact that'. *Mycenas* the city of king Agamemnon.

182. *digerit omina*, 'orders the signs', Vergilian and unusual for 'interprets the omens'.

186. *caelo educere*, 'to raise to heaven', for the prose *in caelum*, see 19.

188. *antiqua sub religione*, 'beneath the shelter of the ancient sanctity', as the Palladium had been their old worship.

189. *violasset*, we should say 'should harm': it is oblique for *violaverit*, like *tulisset* 94, *dedissent* 136.

191. *Phrygibus*, common name for Trojans.

193 sqq. 'Asia should assail the walls of Pelops with fierce war, and that dread fate awaits our sons'.

ultro as commonly of something *further* than you expect, than the occasion warrants, &c. So often of *speaking first*, *ultro adfari;* and here of *offensive* warfare, as opposed to the old defensive.

Asia is a large imaginative phrase for Troy.

Pelopea, from Pelops, ancestor of the royal race of Mycenae, who gave his name to the Peloponnesus. So here it means 'the Argive cities'.

[195—249. Laocoon and his sons attacked and slain by two snakes, who then escape and hide under the protection of Pallas. Terrified by this we resolve to bring in the horse; it is led up with song and dance into the citadel.]

197. *Larissaeus*, from Larissa in Thessaly, where Achilles' kingdom of Phthia was.

198. Notice the fine stately sound of this line.

201. *ductus*, 'drawn', properly of the lot, transferred by a common poetic refinement to the man. So we speak of a man being 'drawn' in a conscription.

202. *sollemnis*, 'wonted': a common religious word of a regularly recurring duty or celebration.

206. *iubae sanguineae*, 'blood-red crests', evidently supernatural snakes.

208. *inmensa volumine terga*, 'the back's endless coil', only the phrase is varied in V.'s manner: *volumine* abl. of respect, depending on *inmensa*.

209. *fit sonitus spumante salo:* the sound is descriptive of the thing: 'the salt sea foams and splashes'.

210. *suffecti*, 'tinged', 'suffused', an old sense like that of *inficio:* quite a natural meaning though not common.

212. *agmine certo*, 'with unswerving course', literally 'line', appropriate to the movement of a *long-trailing* beast like a snake.

213. *Laocoonta*, Greek acc.

216. *auxilio*, 'to aid': so *venturum excidio* I. 22: Caesar *subsidio* profectus est (Cic. *Phil.* V. 17): cohortes castris *praesidio* relinquit (Caes. *B. G.* VII. 60). It is a dative of the *purpose* or *contemplated end*, and is closely allied to the predicative dative.

217. Notice the expressive rhythm—almost writhing.

218. *bis collo...dati*, 'their scaly backs twice wound around his neck', the construction being the Greek acc. and passive (or middle) explained on line 57. The active constr. is *circumdare terga collo* and the cases are kept unaltered in the pass.

223. *qualis mugitus*, the verb is easily supplied. Others read it as *quales*, i.e. *tollit*.

224. *incertam securim*, 'the unsteady axe'. The suggestion of the simile is the horror and despair, and the strength, of the doomed victim.

227. *deae*, this suggests a statue standing alone (on the *arx*) with round shield held out (*clipei orbe*): like the Athena Promachos at Athens.

229. *insinuat*, 'steals', 'thrills': Verg. uses many such transitive verbs as intransitive, e.g. *verto*, *volvo*, *praecipito*, *fero*, *pono*, *sisto*, *iungo*, &c.

scelus expendisse merentem, 'duly paid for his guilt'.

230. *sacrum robur* is the horse.

231. *qui laeserit*, *qui* causal, 'in that he struck'. So again 346.

234. *muri* are the 'walls', *moenia* the 'buildings' or 'fortress' of the city. C. quotes aptly *moenia circumdata muro*, VI. 549.

235. *accingunt*, intransitive, see 229: 'gird for the work', set to work.

rotarum lapsus, artificial abstract for 'gliding wheels', so *minae murorum*, IV. 88, for 'threatening walls'.

236. 'To stretch hempen bands upon its neck' is Vergilian for 'to tie a rope'.

238. Observe the irony of the situation, and how effectively it is told. The gloomy and impressive line *scandit fatalis machina muros:* the youth and beauty singing unconscious round it; the entrance of the threatening monster. It is followed by the beautiful and strangely pathetic outburst 'o patria, o divom domus', &c.

242. The stoppage on the threshold was felt, by an old widespread superstition, to be itself a bad omen.

244. 'We press on unheeding, blind in our frenzy, and plant the ill-omened thing in our hallowed keep'.

246. *fatis futuris*, 'with prophecies', abl. of the instr. or circumstance. [This is more natural than the dative, which is also possible.]

247. *non unquam credita Teucris*, 'ne'er believed by Trojans', according to Aeschylus' version (*Agam.* 1210), because Cassandra had vowed love to Apollo and then deceived him: ἔπειθον οὐδέν' οὐδὲν ὡς τάδ' ἤμπλακον.

Teucris, dat. after passive, in imitation of Greek. So *Graiis imperdita*, *nihil tibi relictum*, &c. It is called the dative of the agent.

248. *quibus ultimus esset ille dies*, 'though that was our last day', *concessive* use of subjunctive with *qui*, e.g. *non affuisti qui semper solitus* esses, Cic. *Am.* 7.

[250—267. Night comes on: the fleet sails from Tenedos: the sign is given: the horse is unbarred by Sinon: the armed men step out, slay the guards, and let in their comrades.]

250. *vertitur*, 'turns', i.e. westward: the whole sky seems to move.

ruit, 'hastens', i.e. up from the sea, *Oceano* being ablative.

251. Observe the solemn spondees.

255. 'Through the friendly silence of the still moon', a beautiful line describing the quiet calm voyage with the moon to light them.

257. *extulerat*, momentary pluperf. 'forthwith uplifted'.

The indicative is rightly used after *cum*, because *cum* is here purely relative=*quo tempore*, the principal clause which contains the time going first.

The flame was of course the signal from the fleet to Sinon to unbar the horse: which he forthwith does.

iniquis, 'hard', 'cruel', to us the Trojans.

258. 'Sets free the Greeks prisoned in its womb and stealthily unbars the pinewood doors', *laxo* being used in a strained sense with *Danaos* and a natural one with its own subst. *claustra*. Another example of zeugma (54), a figure which is always explained by the order of the words.

261—2. *Sthenelus* and *Thoas* are from the *Iliad*: the other names in these two lines are either from other versions of the tale, or are invented.

263. *Neoptolemus*, son of Achilles, whose father was *Peleus*, hence Pelides.

primus: if this means, as it seems it do, that Machaon came first out of the horse, it is strange that he is mentioned so late. Perhaps his rank as the son of a god (Aesculapius) made Vergil put in the word *primus*, though as a warrior he was of no importance.

Machaon, the great physician, son of the healing god, is mentioned in the *Iliad* (II. 729) and *Epeos* in the *Odyssey*. The secondary characters V. introduces according to his own fancy; the names come largely out of Homer.

267. *agmina conscia iungunt*, 'join their confederate bands', i.e. those outside with those inside.

[268—297. Hector appeared, mangled and foul with the dragging of the chariot: he bid me depart and gave me the 'sacred things' of Troy.]

268. *aegris*, 'afflicted', 'poor mortals': a touch of Vergil's constitutional melancholy: at the bottom of his heart he feels, like so many others of the highest minds, the sorrowfulness of human life.

269. 'Stealing, by the gods' grace, upon them, a welcome boon'.

272. *raptatus bigis*. In Hom. XXII. we are told that Achilles tied the body of Hector to his chariot and dragged him to the ships. In the story which V. follows (*Aen.* I. 483) he is dragged three times round the walls.

273. *traiectus lora*, 'with the thongs passed through', the strictly *passive* form of the construction explained on 57.

275. *exuvias indutus Achilli*, i.e. after slaying Patroclos who was clad in the borrowed arms of his friend Achilles.

Notice the accus. *exuvias* after passive *indutus*; really another instance of constr. explained 57.

Notice also *Achilli*, varied form of gen. *Achillis*, as though from another declension. See note on line 7.

276. *iaculatus ignes*, 'after hurling fire', told *Iliad* XVII. 122. The thought here is no doubt suggested by *Il.* XXII. 373, when the Greeks mock the dead Hector, and say 'Verily Hector is not so hard to lay hands on as when he burnt our ships'.

277. *concretos*, 'matted'.

278. *volnera:* the Greeks stabbed his dead body in spite: 'no one passed him without a wound' says Homer, XXII. 371.

279. *ultro*, 'first' I spake to him; see 193.

280. *expromo* describes the effort: 'fetched' or 'drew'.

283. *exspectate*, vocative for nom. by attraction to the 2nd person. So IX. 485 'canibus *date* praeda Latinis alitibusque iaces': XII. 947 'Tune hinc spoliis *indute* meorum eripiare': and the common *macte esto* is explained on the same principle.

ut is an exclamation, 'how!'

Nothing shews the art of Vergil better than a comparison of this beautiful and effective passage with the rough lines of Ennius from which it is imitated, 'o lux Troiae, germane Hector! [Paris is bewailing] quid ita, cum tuo lacerato corpore miser?'

291. The simplest meaning is the best: 'If any hand could have saved Troy, even mine would have saved it': '*even*', because he had failed, and was now such a shattered object. The other meaning of *etiam* will do, but it is not quite so natural: 'mine also would have saved it', i.e. mine as well as yours.

293. *sacra*, 'the holy things', are explained below 296. *Penates* are the whole of the deities who presided over the household, including various sacred relics.

295. We might put a comma at *magna* (with C.): but it is a little more like V. to take over *magna* into the relative clause, and the rhythm is a little better, 'for these seek a city, the mighty city thou shalt build', &c.

296. 'The holy things' are *Vesta* and her eternal fire (the symbol and centre of the national life and worship) and her 'fillets'. The 'fillet' was usually set on the god's image: but Vesta had no image.

297. *adytis*, Greek word ἄ-δυτον ['un-enterable'], a holy place.

penetralibus, here adj. 'inmost', usu. subst. 'inner places'.

[298—317. The din of war increases: I climb the roof and watch, like a shepherd on a rock at the sound of fire or flood. The fire rises: I seize arms.]

298. *misceo*, used of any sort of *confusion:* here of 'trouble of woe'.

300. Notice the accumulation of phrase (see line 131) *secreta obtecta recessit:* 'though the walls of my sire were hid in still retreat behind a shroud of trees'.

305. *rapidus montano flumine torrens*, &c. 'a swift torrent with its mountain stream sweeps the fields', &c., an artificial and characteristic rearrangement of the ideas: anybody else would have said *montani fluminis*.

306. *boumque labores*, a Homeric expression for the 'ox-ploughed fields', ἔργα βοῶν.

307. *inscius* 'perplexed': he does not understand the cause.

309. *manifesta fides*, 'the truth was known', *fides* in a strained Vergilian sense: in III. 375 we have the same words naturally for 'plain is the proof'.

310. *Deiphobus* son of Priam, and husband (after Paris) of Helen: in VI. 494 his ghost meets Aeneas and describes how he was betrayed by his wife at the sack of Troy, and slain and mangled.

311. *Volcanus*, god of fire, often used for Fire itself.

312. *Ucalegon* [οὐκ-ἀλέγων, 'Don't-Care', a name of strange form and meaning: sounds like a nickname], a wise old counsellor of the king in Homer.

The man is put for his house by an obvious figure.

Sigeum was the promontory of the Troad at the mouth of the Hellespont.

314. 'Arms I madly seize—nor have I any purpose in arms'.

316. *animi*, 'my spirit', poetic plural, see 386.

317. 'Glorious methinks it is to die in arms': though the construction is varied after V's manner: *pulchrum mori* is used as a kind of nominative to *succurrit*. *Succurrit*, lit. 'it comes up', i.e. to my mind, the idea occurs to me.

[318—369. Panthus passes: I hail him: he tells me the last hour is come. I rush out and comrades gather round me. I address them: bid them die with me. We advance like hungry wolves. The slaughter none can tell—the heaps of slain: everywhere grief, terror, Death.]

318. *Panthus*, another name from the *Iliad*, III. 145. It is Vergil who makes him a priest.

321. *limina*, i.e. '*my* door'.

322. 'Panthus, how fares the cause?' *locus* in the metaphorical but natural sense. This is better than translating 'in what place is the crisis?' which the words might also mean.

quam prendimus arcem is perhaps best taken 'what fortress are we seizing?' i.e. if our friends are deserting the citadel, what other position are they occupying? [*prendimus* might also be vivid for *prendamus* 'do we seize'=are we to seize, like Exsulibusne *datur* ducenda Lavinia? VII. 359; *quid ago?* XII. 637.]

324. Notice the stately and solemn sound: 'It is come, our last hour and overmastering doom'.

325. *fuimus*, 'have been', i.e. 'are no more', a characteristic Latin expression: so 'fortuna fuit' VII. 413, and in Plautus *fuit* is a common euphemism for 'he is dead'.

329. *incendia miscet*, 'hurls fire about', lit. 'stirs up conflagrations'.

330. *bipatentibus*, 'double': the gates were also 'open', so that the word is fully justified.

331. For the poetic exaggeration see above, line 15.

332. *angusta viarum*, 'the narrow ways': this variation of constr. comes from Lucretius. So V. has *strata viarum*, *ardua montis*, &c.

333. *oppositi*, 'facing the foe'.

stat ferri acies, 'there stands a line of steel': again very impressive.

334. *vix primi...vigiles*, 'scarce the first guards essay to fight, struggling blindly': the *first* guards, because even in the worst case the

first might be expected to resist; here the foe overwhelmed them from the beginning. This better than construing *primi* locally, 'at the entrance', as C. W.

335. *Marte* often stands for 'battle', even in prose, *aequo Marte, ancipiti Marte*, &c.: *caeco* because it was night and a surprise.

336. The abl. are not quite the same; *dictis* gives the *occasion* ('at'), *numine* is instrumental ('by').

337. *Erinys* the Greek name of 'the Fury': carnage and fell destruction might naturally be ascribed to her.

341. *adglomerant*, i. e. *se*: both verbs require it.

Coroebus belongs to a tradition different from Homer, who makes Cassandra promised by her father to a different person *Othryoneus*, *Iliad* XIII. 363. V. introduces the story no doubt for the romantic tale of his love, which heightens the tragedy.

344. *gener*, as he was to be, though he never became one.

345. *infelix, qui non...audierit*, causal subjunctive with *qui*, 'unhappy man, that he did not hearken'. So *miserae quas* non manus... *traxerit* V. 623: *demens qui non...viderit* IX. 728: and with imperf. *demens qui simularet* VI. 590. See 231.

347. *audere in proelia*, a poetic variation like the Vergilian *ardere in arma*, 'march bold to the fight'.

348. *super*, 'further', 'moreover', as often. *his*, 'with these words'.

349. *audentem extrema*, i.e. *me*, 'in my last effort'.

352. *quibus*, instrumental 'by whom', i.e. 'by whose aid': rather rare with persons, though the grammar is strictly correct.

The Romans believed that the gods left a falling city, and when they had a siege, used to call out the gods, and transfer their rites to Rome.

353. *moriamur...ruamus*, not the order of time, but the order of importance, and so natural.

356. *inproba*, 'cruel'. Originally a mild word 'unkind', but comes to be used as a very strong one.

357. *caecos*, 'blind', i.e. reckless: in a blind fury, as we say.

360. *nox atra...umbra*, 'black night flits round us with its enshrouding gloom' (*cavus*, lit. 'hollow', i.e. 'covering').

362. *explicet*, 'could unfold', conditional or potential subj. *lacrimis aequare labores*, 'or match our woe with weeping'. Observe alliteration here and in last line.

364. *inertia*, 'unwarlike', or perhaps rather 'helpless'.

367. *quondam*, 'at times', a rare sense: Hor. *Od.* II. 10. 18 quondam cithara tacentem suscitat musam.

369. *pavor*, *o* long, in the stress of the verse: but in this case as in many others the poet seems to be using an archaism: the old quantity of the *o* was long in nom. as in other cases.

[370—401. Androgeos hails them in the dark, and draws back in terror when he sees his mistake. Urged by Coroebus, we dress ourselves in Grecian armour and spread slaughter and panic amongst them.]

372. *ultro*, see note on 193.

373. *sera* in a slightly unusual sense after Vergil's manner: 'what laggard sloth delays you?'

374. *rapiunt feruntque*, 'plunder and pillage', a characteristic variation of the ordinary *agere ferre*, 'to plunder', properly no doubt to *drive* (cattle) and *carry off* (portables).

377. *fida*, 'trusty', i.e. it was a suspicious and ambiguous reply.

sensit delapsus, 'felt that he had slipped', plainly a Greek imitation, varied from the ordinary *sensit se delapsum*. The Greeks use the nom. of the partic. after all verbs of perception. Compare Milton, 'She knew not *eating* death'.

378. *pedem cum voce*, 'checked his word and step'.

379. *aspris* by a license for *asperis*.

381. 'As it rises in wrath and puffs out its dark-blue neck', *attollentem iras* a good example of the effective use of the abstract for concrete.

385. *adspirat*, metaphor of a favouring breeze.

386. *successu exsultans animisque*, 'proud with victory and courage', a very Vergilian elaborate phrase.

388. *ostendit se dextra*, 'shews herself favourable', a variation for *dextram*, like *sese tulit obvia:* the adj. agreeing with the subject instead of the object. So below 408, *sese iniecit periturus*.

389. *insignia*, lit. 'marks', i.e. 'armour', 'trappings'.

390. *in hoste*, 'in the case of a foe', a common Latin use of *in*. Translate: 'Fraud or valour, who would ask in war?'

392. *insigne decorum: insigne* being practically a subst. as in 389: but here the word more likely means (as it is *singular*) the 'fair device of his shield', i.e. *on* his shield, Vergil's way of saying 'his shield with fair device'. Observe *Androgei* as though from *Androgeus*.

396. *haud numine nostro*, 'led by no gods of ours', an imaginative touch, as though the putting on of Greek armour brought them under strange gods.

398. *Orco*, for the dative see note on 19. This dative is however easier, as Orcus is personified and is the actual recipient.

Orcus is one of the names for Hades.

400. *fida*, 'safe'.

401. *nota*, a subtle touch: in their panic they prefer the known to the unknown: even the dark belly of the horse to fighting in the blackness of the night.

[402—452. Coroebus seeing Cassandra taken rushes at the foe and dies. Our disguise is now fatal to us—our own friends hurl stones at us. The Greeks gather like a tempest of all the winds and scatter us. We go to Priam's palace, where besiegers are using every effort to enter: a new spirit rises in us to rush to the rescue.]

402. Notice the pause in the narrative to make a comment on human life. Such interruptions are rare in Vergil.

invitis divis. C. is no doubt right in taking this dat., otherwise *fidere* would be awkward. The sense is clear: 'alas, but none may put trust in the gods against their will': i.e. it is no use to trust the gods unless they are willing to protect.

407. *speciem*, 'sight', rather unusual sense.

408. *iniecit sese periturus*, nom. as in 388 *ostendit se dextra;* 'and flung himself into their ranks—to die'.

411. *obruimur*, *u* long, due to the stress of the voice on the second syllable (arsis) of the foot.

oriturque, &c. 'And there arises a piteous slaughter, from the fashion of our arms, and confusion of our Grecian crests'. The meaning is quite clear, but the expression is further elaborated as the sentence advances, according to Vergil's manner.

413. *ereptae virginis ira*, gen. of reference, specially common in Greek after words of *anger*, 'wroth for the loss of their captive'.

414. *acerrimus Aiax*, 'Aiax bolder than all' because he was the captor of Cassandra, and tried to make her his prize: Pallas was angry on account of the sacrilege, *ob noxam furiasque Aiacis Oilei*, *Aen.* I. 41.

415. *Atridae*, the brothers Agamemnon and Menelaus, sons of Atreus.

416. *adversi...confligunt* 'clash face to face': *rupto turbine*, 'when the squall bursts'. So *Georg.* III. 259 *abruptis procellis: Aen.* XII. 451 *abrupto sidere.*

417. *Zephyrus...Notus...Eurus*, Greek names for West, South, East winds: often used by poets, esp. Augustans. The accompaniment of *horses* was common with the imaginative representation of winds: originally a natural symbol of strength and speed.

418. Observe *stridunt* from the *older* conjugation in *-ĕre.* So Vergil uses fervĕre IV. 409, fulgĕre VI. 826: he is fond of old-fashioned forms.

419. *Nereus*, one of the chief seagods.

422. *mentita*, 'lying': a better sense than 'pretended', passive, as G. and others take it, though this is possible in Vergil.

The participle is used without any past sense (perh. in imitation of Greek aor.), as *per aequora vectis* (*G.* I. 206), *solata laborem* (ib. 293), *operatus* in herbis (ib. 339), *mirata volubile buxum* (*A.* VII. 382).

423. *ora sono discordia signant*, 'mark our strange-sounding speech', all the words being a little strained in Vergil's manner. *signo* properly 'to set a mark upon', here used for 'to observe' (like English *note*, *mark*). So XII. 3 se *signari* oculis.

424. *ilicet*, properly 'off' (ire licet): so adverbially 'quick', 'instantly'.

427. *aequi*, gen. after participle used adjectivally: so *alieni appetens*, *sui amantes.*

428. *dis aliter visum*, 'God's will was otherwise': observe the effective and touching brevity, '*otherwise*' than such qualities seemed to men to deserve.

430. *infula*, a broad twisted band of two colours round the head from which the fillets or *vittae* hung. It was the sign of his holy office and so might have been expected to defend him.

431. Notice the splendid and affecting rhetoric: 'O Ilian ashes, and funeral fires of my kin, witness that in your fall I shunned no weapon nor any conflict of Grecian men: and had it been my fate to fall, my hand had earned it'.

432. *occasu vestro: vestro* refers loosely but quite clearly and naturally to the *city* and the *friends* who fall, not to the ashes.

433. *vices*, 'chance and change of battle'.

434. *ut caderem* depends best on *fata fuissent.*

meruisse, orat. obliq. of *merui*. The conditional sentence is therefore technically inaccurate (si fuissent...merui): but really it is quite right, as *merui*=*merito cecidissem* in sense. So in Juvenal's famous line, *Antoni potuit gladios contemnere si sic omnia dixisset*, where *potuit contemnere*=*contempsisset*.

436. *et*, 'also'.

437. *vocati*, 'we are summoned': it might be taken (as C.) as participle with *divellimur;* but it is far less harsh to make it a verb.

438—441. The construction is loose but natural: *ingentem pugnam* is taken up again after the *ceu...urbe* sentence by *sic Martem indomitum*, &c.: the later accusatives are so to speak substituted for the former.

441. *obsessumque acta testudine limen*, 'the doors beset with the advancing dome of shields': the *testudo* was a formation with the men close and the shields held together over their heads, so that they were significantly called *a tortoise*. They could thus safely approach the walls of a besieged place.

442. *parietibus*, scanned as four syllables, by making the *i* a half-consonant; so *abiete*, *ariete*, are dactyls, 492.

443. *nituntur gradibus*, 'they mount the rungs', *nitor* describing the effort of the pushing crowding resisted mass of climbers.

445. *tecta domorum culmina*, 'the covered roof', a Vergilian artificial variation for 'the roof which is thrown over as a covering'.

446. *his*, the *culmina: telis* is predicative, 'as weapons'.

quando ultima cernunt, 'since they see the last is come'.

451. *instaurati animi...succurrere*, 'our spirit rises again...to aid', infinitive depending naturally on the sense (of *desire*, *readiness*) contained in *instaurate animi*.

452. *vis*, which usually means *violence*, here means strength. Our word *force* is used similarly for both ideas.

[453—485. I enter by a secret passage, and mount the roof: we undermine and hurl down a tower on the Greeks: others come up, Pyrrhus emerges, like a snake in a new skin, assails the gate, hews open a breach—the palace appears.]

453. *pervius usus tectorum inter se* 'a passage from wing to wing of Priam's palace', *pervius usus* being a thoroughly Vergilian abstract phrase for a 'wonted passage'.

454. *postesque relicti a tergo* probably means 'and a gate secluded in the rear', *relictus* in rather a strained sense. Others take it 'abandoned': but we are told in the next line it was regularly used.

457. *avo*, dat. poet. for *ad avum*. *soceros*, Priam and Hecuba, king and queen. *Andromache* is Hector's wife: *Astyanax* is her son.

460. *in praecipiti*, 'at the edge' (lit. on the headlong place).

462. *solitae*, a subtle touch: it suggests the weariness of the ten-years' siege, and the daily watch.

463. *qua summa—dabant*, 'where the top floor shewed feeble fastenings'.

464. *altis*, 'high', because the height constituted the danger: C.'s translation 'deep' is pointless.

465. *inpulimus*, momentary, contrasted with the present *convellimus* which took time.

ea lapsa repente ruinam cum sonitu trahit, 'sudden it fell, and shattered with a crash': *ruinam trahere* a vivid and idiomatic phrase of a falling building, describing the widespread ruin.

468. *cessat*, 'flags'.

469. *vestibulum*, a space before the door, most probably. But Vergil uses these words, *limen*, *fores*, *vestibulum*, *ianua*, *postes*, with some freedom, naturally. *Pyrrhus* is the same as Neoptolemus (7) son of Achilles.

470. 'With weapons of flashing brass', two aspects of the same idea, what they call *hendiadys*: e.g. *hamis auroque*, v. 259: *nodos et vincula linea*, v. 510.

471. *in lucem*: the verb is deferred, and when it comes (*convolvit*, 474) *in lucem* is taken up and repeated in *ad solem*.

mala means 'ev'', 'poisonous': the natural idea (taken from Homer) being that the horrid evil beast feeds on rank noisome herbage.

475. *linguis micat ore*, quivers *with* his tongues *in* his mouth: *ore* local (poetic) abl. with no prep. *G.* III. 439.

477. *Scyria*, from the island of Scyros, whence came Neoptolemus according to Homer. *Periphas* is also from Homer and *Automedon* is Achilles' charioteer. Vergil uses the names, varying the tale.

480. It is difficult to say whether this is meant to be a *precise* description with full and natural details of breaking open a door: or whether the phrases are varied and forcible expressions for the general notion. Assuming the former, which with an artist like Vergil is more probable, he first hews at the whole structure (limina), tears the posts (postes) from their sockets, cuts open the *panel* (trabs) and hacks away the oak of the door.

perrumpit...vellit the *process*: *cavavit* the completed act.

postes may mean the 'doors' as usually taken: but 490 it must be *posts*, and therefore it has most likely that sense here, and 493.

482. 'And shewed a mighty gap with wide mouth'.

484. Observe the pathos of the stately palace being thus laid open, 'the chamber of Priam and the ancient kings'.

[486—525. Within is wailing and tumult: Pyrrhus breaks down the door. In rush the Greeks, like a bursten dam. The chambers laid open: king, queen, princesses all at their mercy. Priam in despair seizes arms: Hecuba and his daughters sheltering at the altar call to him to join them.]

487. *miscetur*, in its true Vergilian sense of 'confusion'. 'The house within is one wild tumult of wailing and of woe'. See 298.

488. *aurea sidera*, 'the golden stars': not a poor epithet, as C. thinks: 'the golden stars' are the glorious bright world above, far away from the scene of ruin and woe: they suggest a tragic contrast.

490. *figunt*, 'print' kisses of farewell.

491. *vi patria*, his father being the great Achilles.

claustra. 'the bars' across the doors inside which still hold though the doors themselves are shattered.

492. *sufferre*, lit. 'support', i.e. 'stay' him, resist him.

494. Observe alliteration and forcible brevity: 'might makes a way'.

496. *non sic*, only a more effective way of making the comparison: Pyrrhus' violence was greater than that of a bursten dam.

497. 'Pours forth and with its torrent lays low the huge barrier'. The perfects, because the *moment* is chosen when the barrier is broken, and the active force of the torrent at a climax.

498. *cumulo*, 'towering' [lit. 'in a heap'], so I. 105 insequitur *cumulo* praeruptus aquae mons. The use of the abl. of manner in this slightly unusual way is thoroughly Vergilian.

501. *centum nurus:* this taken in connection with *quinquaginta thalami* 503, which must be the chambers of his sons (*spes tanta nepotum*), renders it highly probable that Vergil means (as C. and others suggest) 50 daughters and 50 daughters-in-law. But the poet is strangely straining the word *nurus*.

503—4. The nominatives are loosely coupled. 'Those fifty chambers, that rich hope of heirs, doors proud with foreign gold, lay low'.

barbarico is best taken (with C. &c.) of Trojan gold—the word was so often later applied to Asiatic adornment; and V. forgets perhaps that a Phrygian is speaking.

508. *medium in penetralibus*, Vergilian variation for the ordinary and less emphatic *mediis*.

509. Observe the effective order: *senior desueta trementibus* all related to each other. 'Arms long unused the old man vainly binds on shoulders trembling with age'.

510. *ferrum*, acc. as usual after passive verb *of putting on*.

511. *fertur* describes the effort: 'makes toward' the foe.

513. The altar was, according to the Greek story, that of the Family Zeus, at the entrance: V., thinking of a Roman house, puts it in the centre of the court. The *laurus*, or other tree, was a common feature of the interior of the court.

516. *praecipites*, variation of structure for a participle, 'swept away before a dark squall'.

517. *condensae*, expressive word, 'huddled'.

518. *ipsum*, 'even' Priam, though unfit for fighting.

520. *cingi*, inf. after *impulit*, see note on line 33.

521. 'Far other aid and protectors the time requires' (not than *thee*, which would be a sneer quite unsuitable, and opposed to the context, but) than these *arms* of thine'. Observe *iste*, referring as always to the person addressed.

522. The principal verb is easily understood, 'would arms avail us' or something of the kind.

[526—558. Polites, pursued by Pyrrhus, rushes in and falls down at Priam's feet. Priam, with a prayer to the gods, hurls a feeble weapon at him, telling him his father was not so cruel to the fallen. Pyrrhus bids him take the news to his father, and slays him before the altar. That was the end of all his glory.]

526. *Polites*, mentioned in the *Iliad* as a son of Priam famed for his speed of foot. *caede Pyrrhi*, 'havoc *wrought by* P.', subjective gen.

528. *porticibus longis*, abl. of place, 'down the long colonnades'. His escape is given rapidly in its various stages; from the havoc of Pyrrhus, through the missiles, through the foe, down the passages, into the *atria*.

529. *infesto volnere*, 'with threatened blow': *infestus* lit. 'struck at', properly used of a weapon *aimed at* the foe; so here with *volnus*, a slight variation such as abound in V. The word is the same in origin as *infensus*, explained similarly on line 72.

530. *iam iamque*, idiomatically used of a close race, a thing *just on the point* of being done: e.g. of life-like carving, *iam iamque inmittere funes* 'just, just loosing' VIII. 708: of a hunting dog, *iam iamque tenet* 'just catching' XII. 754: of a person just yielding, *iam iamque flectere coeperat* XII. 940.

533. *in media iam morte tenetur*, 'in the very grip of death': the *prep.* elaborates the expression: death holds him, and is all around him.

534. *pepercit*, 'spared', i.e. abstained from: slight strain of meaning.

535. *at*, indignant use of the particle, common in imprecations. 'At te Di omnes perdant' Plaut. *Most.* I. i. 37, 'at tibi Di exitium duint' Ter. *Andr.* IV. i. 43.

536. *pietas*, 'goodness' usually of men, here transferred to the gods, the notion being perhaps that the gods were *bound* to punish such cruelty. So *pia numina* IV. 382.

539. *fecisti: facio* in our sense, 'make to do' i.e. 'cause to do', is a poetical constr. in Latin: so *faciat* nos vivere, Lucr. III. 101: illum forma timere *facit*, Ov. *Her.* XVII. 174. So the Greeks use ποιεῖν though rarely.

540. *satum quo te mentiris*, 'whom lying thou callest thy sire': only the Latin is far terser and more effective. *quo* is ablat. of origin, common with words of being born, sprung, descended, &c.

541. *in hoste*, 'in the case of his foe' (see 390), instead of the more ordinary *in hostem* 'towards the foe' after adjectives. *fidem*, 'trust.'

542. *erubuit*, lit. 'blushed', so picturesque word for 'revered': and the secondary transitive meaning naturally determines the use of the accusative as with transitive verbs.

543. Achilles gave back the body of Hector to the prayers of Priam, and suffered the old king to return safe to his city.

544. *sine ictu*, 'harmless': it did not strike him.

545. As the text stands *repulsum* is a verb (like *fatus* in last line) and *umbone* must mean 'from the boss': 'which straight was turned by the loud-ringing brass, and hung idly from the edge of the shield's boss'. This may be right: but the reading of one MS *e summo* makes the construction much less harsh. The *umbo* was perhaps leather: the *telum* pierced this, but was stopped by the *aes*.

548. *tristia*, 'cruel', as you think them: scornfully said.

552. *coruscum extulit*, the words are vivid: the sword flashes a moment, then is buried in his heart.

553. *lateri*, poetic recipient dat. for *in latus*, see 19.

555. *tulit*, 'took him', i.e. 'befel'.

556—8. Notice the impressive lines which point the contrast between the splendour and the fall. It is characteristic of the poet to feel deeply and paint powerfully whatever illustrates the vanity and sadness of human lots.

populis terrisque is abl. instr. with *superbum*, 'glorious once with all those lands and peoples'.

[559—566. I was alarmed for my own father, wife, son, and home. I look round and find myself alone.]

562. *subiit deserta Creusa,* he means *imago* the 'picture' or 'thought' of her rises in his mind: but having once used the word, the next time he varies and shortens the expression.

Creusa and *Iulus* are the wife and son of Aeneas.

563. *domus, u* long, license of metre sometimes taken where the stress of the foot comes (*arsis*). See line 411.

564. *copia,* 'force': i.e. number of comrades.

566. *ignibus aegra dedere,* 'fell faint into the flames', *aegra* agreeing of course with *corpora,* but placed here as it gives the reason.

[567—623. I espied Helena hiding, curse of Greece and Troy. 'Shall she escape while Troy falls? Nay: let me crush the evil'. While so I raged, my mother Venus appeared: bade me look to my own kin: not Helen but the gods were overturning Troy, Neptune, Iuno, Pallas—Jove himself. I looked and saw the mighty presence of the gods.]

The lines 567—588 are said by Servius to have been removed from the text by Tucca and Varius, whom Augustus appointed to edit the Aeneid. As they are in no good MS, this story cannot be accepted. Moreover Aeneas could hardly see Helen from the roof, and does not descend till 632. On the other hand the passage is very fine and thoroughly Vergilian: and perhaps Vergil wrote it before the second book had assumed its present shape. If Vergil did not write them, who did?

567. *iamque adeo: adeo* is common with demonstratives, *iam, tunc, ille, hanc, sic, &c.*: it is barely more than an enclitic. 'And so now'.

568. Notice the accumulation (see 131) *tacitam, secreta, latentem,* emphasizing the idea: 'silent, hiding in the dark recess'.

569. *Tyndarida,* Greek acc. of Greek form *Tyndaris,* fem. patronymic, 'daughter of Tyndarus', i.e. 'Helena', whom Paris carried off from her husband Menelaus king of Sparta (or joint king of Argos, see line 577), and who was the cause of the Trojan war.

570. *erranti,* 'wandering', i.e. on the roof.

571. *infestos Teucros praemetuens,* 'dreading the hatred of the Trojans': for *infestus* see 529.

572. *Danaum* (old form of gen.), the *subjective* genitive (punishment *inflicted* by Greeks) like *Pyrrhi caede,* 526.

573. Notice the splendid force of the phrase 'of Troy and her fatherland the common curse'.

574. *invisa* might conceivably mean 'unseen': it is so used in Caesar and Cato: but it would be a repetition of *abdiderat:* Vergil always used the word in its common sense, e.g. 601, 648: and the line is far finer: 'She had hidden, and crouched at the altar, *a hateful thing*'. *aris,* local poetic abl.

575. *ira...ulcisci,* construction according to sense, the 'anger' implying 'desire' for revenge.

576. *sceleratas sumere poenas,* a strong instance of the transferred adjective: the 'guilt' is transferred from the wicked woman to the vengeance. 'Exact the penalty of guilt' we should translate it. So *merentes poenas* below 585.

577. *scilicet*, lit. 'doubtless', often used in scorn as here. 'What? shall she see Sparta?'

Spartam patriasque Mycenas. According to Vergil's usual version, Menelaus was king of Sparta, his brother Agamemnon king of Mycenae. This is the Homeric tale. Aeschylus makes Agamemnon and Menelaus both joint kings in Argos (Mycenae was close to Argos and is often confused with it). Here Vergil seems to mix the two tales.

579. This line has been objected to for various trivial reasons: e.g. that Helena had only one child Hermione: that *coniugium* is abstract: that *patres* has no *que*, &c.: but really it is perfectly natural, especially in the mouth of a foe, who cannot be expected to know the domestic history of Helena.

580. *comitata*, passive as often in poetry. *Phrygiis ministris* might be a kind of abl. abs. but coming after the instrumental *turba* it is more likely the same abl.

581. 'Shall Priam have fallen?' i.e. *for that*. 'Shall it be allowed, for her to go...and Priam to have fallen...', so that the difference in tense *ibit...occiderit* suits the meaning exactly.

584. *poena feminea*, 'the vengeance on a woman', use of the adjective like *laudes Herculeae*, *metus hostilis* (G.).

585. *nefas*, 'evil'. Helena is evil personified.

sumpsisse merentes laudabor poenas, 'to have wrought just vengeance shall be praise to me': two stretches of construction here noticeable: *merentes* 'deserving', for 'deserved', adj. transferred from the person to the thing. [Others take *merentis poenas*, 'vengeance on one who deserves it', an easier phrase and perhaps right: though we prefer the first with C., W., &c.] Also *sumpsisse laudabor*: where the truth probably is that *laudabor* is a variation, with fuller and richer sense, instead of *dicar*, *narrabor*, or some such word.

587. *ultricis flammae*, a fine phrase 'to sate my soul with avenging fire', the gen. is not unfrequent after words of *filling* in Latin, though the abl. is the commoner usage. The gen. becomes more frequent later, perhaps through the influence of Greek.

588. *ferebar* describes the overpowering effect of his rage, 'my passion was strong upon me'.

591. *confessa deam*, a fine terse effective variation of structure, 'concealing not her godhead', 'a goddess manifest'. [Venus was the mother of Aeneas by Anchises.]

qualisque...et quanta, 'fair and stately' as the gods beheld her.

592. *dextra*, 'by my hand' which had the sword ready to slay Helena.

595. *nostri cura*, 'your thought for me', and so for Anchises whom she had wedded, and his family, as she goes on to explain.

596. *non* for *nonne* as often in poetry.

597. *superare*, common in Vergil as a variation for *superesse*. So again 643.

599. *resistat...tulerint*, vivid poetic use of primary conditional for the past conditional *resisteret...tulisset*: as if it were still to realise, instead of being already over. So: 'spatia si plura supersint transeat elapsus' v. 325: 'ineant pugnas ni Phoebus tinguat equos' XI. 912.

601. *Lacaena*, 'the Laconian woman', Sparta being the metropolis of Laconia.

602. *culpatusve Paris*, 'nor guilty Paris', the verb to this and *facies* being *evertit* below. It is noticeable that nothing was said above about Paris: and this together with the curious fact mentioned about the suspected passage (567—588) may perhaps indicate that Vergil had failed to revise this passage.

604 sqq. This is a good example of how completely Vergil often changes what he borrows, and of the characteristic difference between him and Homer.

The passage which suggests the idea here is *Il.* v. 127 where Pallas removes the mist from Diomedes' eyes, that he may know the gods who are fighting, avoid others, and wound Aphrodite. There, all is life and vigour and interest—it is almost amusing: but here Vergil makes the revelation one of supreme majesty and solemn impressiveness: the vision is of the terrible powers themselves destroying the city, ending with the superb line 'adparent dirae facies inimicaque Troiae numina magna deum'.

obducta, 'drawn over', 'shrouding', thy gaze: *ob* is often in compounds so used, as *obeo*, *occulo*, *obtego*, *obscurus*, &c.

605. *umida circum caligat* (the adjective with the words that it belongs to in sense, like *improba*, line 80), 'spreads its wet pall around'.

606. The simplest way of explaining the order 'not to fear any bidding of his mother' is to suppose that Venus shews him the gods that he may know that resistance is useless, but fears it may frighten him too much, so that he may require urging even to fly.

609. *mixto pulvere fumum*, a common Vergilian variation for *mixtum p. f.*

610. *Neptunus*, for he is the earth-shaker: the idea however is from the *Iliad*, where Poseidon (the same god) destroys the sea-wall of the Greeks.

612. The *Scaean* gate (σκαιαὶ πύλαι) looked towards the sea and the Greeks.

saevissima, 'fiercest foe', to the Trojans as she always was: *socium agmen*, 'the troop of her allies', is the Greeks, of course.

616. *Gorgone*, the head of the snake-haired monster Medusa which was on her shield or *aegis*. *nimbo*, 'storm': Vergil is probably thinking of the αἰγὶς or shield of Zeus which Athena or Pallas in the *Iliad* often wore (II. 447, v. 738) and which is described as 'tasselled...girt round with terror...there is the Gorgon's (that dread monster's) head'... This Zeus shakes sometimes, to terrify his foes, and storm and lightning come (XVII. 593, XV. 230): so the word αἰγὶς came afterward to mean 'storm'.

617. *secundas*, lit. 'favourable', i.e. 'prosperous', unusual word such as V. delights in.

619. *eripe fugam*, 'snatch thy flight', a refinement on *eripe te* or *rape fugam*.

622. The whole passage is solemn and impressive, and the end especially: 'They rise the awful shapes, the foes of Troy, the mighty Presences of Gods'.

[624—670. All Troy falls like an old ash on the mountains: I descend to my father's house: he refuses to go, begs to be left to die, is tired of life. We all try to move him: in vain. I burn for battle again: 'Could I leave thee, my sire?' Pyrrhus will be here anon to butcher us: was this why you saved us, Venus? Let us to the fight, and sell our lives dear.]

625. *Neptunia*, i.e. 'built by a divine hand' and so its destruction was more striking. The story was: Apollo and Neptune (Poseidon) being forced to serve for a while the king of Troy, Laomedon, agreed to build the city walls for a price: when they were built, Laomedon refused to pay. 'Ex quo destituit deos mercede pacta Laomedon', Hor. *Od.* III. 3. 21.

627. *cum* 'when'. *accisam*, 'hacked' C. *instant eruere*, see note on 33.

629. Notice the accumulation *tremefacta, concusso, nutat;* see 131.

631. *ruinam trahere*, 465.

This simile is suggested by Homer, who (*Il.* IV. 482) describes the fall of a man as like the fall of a tree: but the elaboration and the application here are entirely original. The *antiqua* ornus, the gradual stages, the frequent blows, the picturesque *supremum congemuit*—all illustrate well the workmanship of V. compared with Homer.

iugis might be 'on the hills': perhaps simpler with *avolsa*, 'from the ridge'.

633. *expedior*, 'I clear my way'.

637. *abnegat*, with inf., natural but poetic construction used by V. again *Georg.* III. 456.

638. 'You whose blood no age has dulled', emphatic and effective expression.

integer aevi, a special use of the defining gen. after *negative* adjectives, probably in imitation of Greek. So Ovid 'mens interrita leti'.

642. *satis superque vidimus*, compressed expression, 'Enough and more than enough it is that I have seen'.

una excidia (rather bold plural with *una*), 'one destruction': according to the story Hercules agreed with Laomedon to save his daughter Hesione if he would give him the horses of Zeus. The perjured king broke his compact and Hercules attacked and took the city and slew Laomedon.

643. *superavimus urbi: supero* here has not only the meaning but also the construction of *supersum*.

644. 'Thus lying leave my body, with farewell': i.e. leave me as dead with the last 'farewell' uttered over the corpse: I shall find my death.

645. *ipse manu* must go together = *ipse mea manu*, 'with my own hand'; he means that when the foe come he will defy and attack them and go get slain.

646. *exuviasque petet*, added bitterly: 'the foe will take pity on me—and seek my spoils'.

facilis iactura sepulcri, a rather strange sentiment in the mouth of an ancient: but it is perhaps meant to shew the gloomy weary despair of the old man.

647. *annos demoror*, a powerful expression, 'I keep back the years', 'I stay the flight of time'.

649. *fulminis adflavit ventis*, 'blasted me with lightning-rush', another powerful phrase. The story was: Anchises boasting of the love of Venus which he had won was blasted by a flash from Iuppiter. This perhaps accounts for his bodily helplessness in Vergil's narrative.

651. *effusi lacrimis*, 'wept floods of tears': a refinement on 'effusis lacrymis', transferring the 'pouring out' to the person.

652. *ne vellet*, a construction according to the sense (κατὰ σύνεσιν): the notion of 'entreaty' required for *ne vellet* is to be extracted from *effusi lacrimis*.

vertere, 'ruin', poetic for *evertere*.

653. *fato urguenti incumbere*, 'weigh down the pressing doom', a vivid picturesque phrase for 'bring the impending doom nearer'.

654. 'Unmoved in place and purpose', a strong example of mixture of abstract and concrete: like 'currusque et rabiem parat'.

655. *feror*, 'I am impelled': of the impulse rather than the actual movement.

656. Observe that there is no verb of speaking: the hurry and high-strung feeling are best given by the abruptness.

660. *sedet hoc animo*, 'that is thy firm resolve', *sedet* and *stat* both so used. *hoc* is the destruction of all his house together.

661. *isti leto*, 'that death thou longest for', *iste* always referring to the person addressed. See 521.

662. *multo de sanguine*, 'reeking with the blood'.

663. *qui obtruncat*, 'who butchers'. Present, because he puts the one act of Pyrrhus as if it was a characteristic of the man.

664. *hoc erat quod eripis*, 'was this the reason why you rescue me?' *hoc* of course is nom. to *erat* [C. says acc.!]: *quod* may be compared to the common *quid* 'why', both originally no doubt adverbial or appositional accusatives. So *nihil est quod* (XII. 11) 'there is no reason why'. (Greek has many such neuter pronouns, ταῦτ' ἄρα, τοῦτο μέν, ἄλλο τι, τὸ δέ, and even ὅ in Thuc. all used adverbially accusative.)

eripis, vivid: the act was over, though not the consequences.

669. *sinite revisam*, 'suffer me to see once more', *revisam* being the jussive subjunctive, depending on *sinite*. In prose there would be an *ut* [and the analysis would be different, see scheme of subjunctive at the end of the Book]: but even in prose we have some common instances of this constr., e.g. *velim abeas*, *necesse est fiat*, *licet veniam*.

670. *numquam hodie*, 'never to-day'; we might say the same in English, 'never' being an impassioned form of denial.

[671—691. But Creusa clasped my knees and stayed me; then a portent appeared, a tongue of fire on Iulus' head: we hurry to put out the flame, but Anchises more wise prays for a confirmation of the omen.]

674. *patri*, a delicate and skilful touch: 'to his father', myself, Aeneas: the pleading is all given in this one word.

677. *cui*, i.e. 'to a cruel foe' is the answer which arises.

678. *coniunx quondam tua dicta*, 'once called thy wife', now doomed to what misery and slavery! the appeal is all the more pathetic for what it suggests and does not express.

681. 'Betwixt the hands and faces of the sorrowing parents' is a precise description, as Ascanius was being held by Creusa toward Aeneas.

683. *apex*, lit. 'a peak', i.e. 'a tongue of flame'. So Ovid *Fasti* VI. 636 flammeus arsit apex: *Met.* X. 279 flamma apicem duxit. [To take it of Ascanius' head spoils the line, and what then is *levis?* To take it of a Phrygian cap is still worse.]

tactu innoxia, 'harmless to touch', lit. 'in the touching'. (*tactu*, so-called supine, is abl. of the verbal subst. So *dictu* 680.)

684. *pasci*, 'feed', a bold word: for of course the point was that the fire consumed nothing.

685. *trepidare* (historic infin. 99) usually of *hurry*, *bustle*, often accompanied by fear as here.

'To shake out the blazing hair' is intelligible: but V. has clearly varied the expression, from *excutere ignem crine.*

686. *fontibus*, Vergilian refined for *aquis*.

688. *caelo*, dat. recip. 19.

691. *deinde*, 'then', probably simply means 'after this sign', to follow and confirm it.

auxilium, the MSS and right reading: a superficial suggestion *augurium* has been made once or twice.

[692—729. There comes thunder on the left and a shooting star: Anchises gives thanks and prays: Aeneas appoints a meeting at the deserted temple of Ceres. I take my father on my shoulders: my boy clasps my hand: my wife follows. Then first I felt fear.]

693. Thunder on the left was a favourable sign among the Romans. Strange to say the same potent on the *right* was among the Greeks a good omen. So *numina laeva sinunt*, for 'favourable', *Georg.* IV. 7.

694. 'There shot a star, with fiery trail, exceeding bright': notice the wealth of words for the line of light, as often in Vergil: *facem*, *luce*, *signare*, *clarem*, *limite*, *sulcus*, *lucem* again.

697. *signantemque vias*, 'marking its path', *vias* poetic use of plural for singular, common enough: cf. *datas urbes* IV. 225, *animae paternae* V. 81, *thalami* VII 96, *regnis* VII 217, *generos* VII. 270, &c.

[Others take it 'marking *our* track', but this would require some pronoun to make it clear.]

699. *victus*, 'overcome' by the omen, though he had not yielded to their progress. *ad auras*, stately poetic for 'up'.

702. *nepotem*, 'my grandchild' Iulus: as the heir of his race's future fortunes.

703. *vestro in numine Troia est*, rather unusual use of preposition, but forcible. The sense is 'Your power is over Troy'.

706. 'Nearer the fire rolls its surging heat'. *Aestus* is used sometimes of boiling sea, sometimes of heat: and the two ideas seem both suggested here.

707. Again as in 656 the hurry and excitement are suggested by the abrupt speech, with no verb of speaking.

imponere, pass. imper. perhaps in imitation of Greek middle 'take thy seat'.

711. *longe*, for safety. *servet vestigia*, Vergilian for 'follow our steps'.

714. *desertae*, 'lonely', for the temples of Ceres were built in unfrequented spots that they might only be visited by worshippers.

716. *ex diverso*, again for safety, 'from different quarters'. He does not explain how this is to be done if Creusa strictly *servat vestigia*. but a poet may be excused such a trifling oversight.

719. *attrectare nefas*, cf. 167, where the same idea occurs. *vivo*, 'living', pretty picturesque word for 'running', 'fresh'.

722. *insternor*. Aeneas probably does it himself, in which case this will be another instance of an imitation of the Greek middle: 'I spread my shoulders...over with a covering of lion's skin', *super* being an adverb, and *umeros* the acc. after verbs of *clothing* which we have seen (510) is used even with the passive.

The *veste* and the *pelle* are the same thing from two aspects (*hendiadys*).

724. Observe the simple beauty of all these natural details. Aeneas as the tender father and loving son is more interesting than the fate-laden hero of the later books. And these touches of common human love stand out against the ruin and slaughter of the rest of the tale.

727. We should say 'the Greeks fronting me in serried ranks': the Latin says 'out of': the meaning is that the *danger*, *the darts*, *&c.* come *out of* the rank.

729. *suspensum*, 'alarmed'. There is an almost modern insight in this idea, that he only first felt fear when these helpless ones were in danger with him. Vergil often shews a refined imagination beyond his age.

[730—751. At a sudden alarm he takes a different way, and loses himself: when they reach the rendezvous Creusa is missing. Distracted with grief he returns to find her.]

731. *evasisse*, 'safely passed': the accusative, because of the sense. Many verbs properly intrans. get accusative from acquiring a secondary transitive meaning: e.g. *excedere*, *egredi*, *exire*, *eniti*, *erumpere*, *evagari*, *&c.*

732. Observe the rapid tramping sound about the line descriptive of the thing.

735. *male* belongs to *amicum*, like *male fida*, 23. 'In my hurry some unfriendly power stole my bewildered sense', accumulated expression, see 131.

737. *regione* in its proper original sense of 'line' or 'direction' from *rego* 'to guide'.

738. *misero* could conceivably go with *fato*, though it would be rather harsh. It is far better to take it dat. agreeing with *mihi*, easily understood.

739. There are several irregularities here. *fatone...erravitne*: the two *ne's* would strictly be attached to the verbs: and *ne...an* is the strict usage, though poetry has many varieties. The chief point in the use of the *indicatives substitit*, *erravit*, *resedit* in the indirect question: a looseness which is probably due to *incertum* on which they depend coming last: the sentence starts as though for a direct question, and the structure is modified.

Also observe the unusual *seu* for *an*.

741. *respexi* in a kind of pregnant sense 'looked back *for*', 'looked back to see'.

742. *tumulus*, the rising on which the temple stood.

744. *et comites...fefellit*, 'and slipped her comrades, son and spouse': *fefellit* in a slightly unusual sense, 'gave them the slip', 'was missing'.

745. Notice the *que* which is cut off at the end of the line before *aut* in the next. So IV. 558 vocemque coloremque | Et.. V. 422 lacertosque | Exuit: and even after full stop, IV. 629 ...ipsique nepotesque. | Haec ait...

749. *cingor*, 'gird myself', practically middle, see 707, 723.

750. *stat*, 'I purpose', like *sedet* 660.

[752—804. I return and find the houses burning, the Greeks everywhere: the citadel beset, the spoil of Troy guarded, and the captives standing round. I called aloud for Creusa in the streets: her shade appeared to me and bade me weep no more. A new realm was in store for me: she would see no captivity, but the goddess Cybele kept her in her presence. I parted with embraces. Returning I find a crowd ready for exile: the Daystar rose on us: I took my father on my shoulders and went forth.]

753. *vestigia retro observata sequor*, 'search again and retrace'.

754. *lustro*, 'scan': the assonance with *lumine* is of course intentional.

755. *animos*, poet. plur. See line 697.

756. *si forte tulisset*, 'if perchance she had'. The pluperf. really is the same as explained above, 94 and 136, and depends on the understood idea of *looking, searching to see.*

761. *asylo* (Greek word, α- 'not', συλάω 'rob' or 'break into') 'inviolable place' 'sanctuary'. The word is doubtless chosen as suggesting the idea of taking refuge there and being safe.

763. *Phoenix*, another Homeric personage, the comrade in arms of Achilles.

765. *auro solidi*, 'solid with gold', a characteristic variation for of solid gold', *ex aureo solido* or *auri solidi.*

772. Observe the accumulation again *simulacrum—umbra—imago.*

773. *nota maior*, 'larger than her wont', 'larger than life' (C), for she was now a shade, and the dead were wont so to appear.

774. *steterunt*, *e* short, a licence V. employs with this word and *tulerunt.* The line is a formula of Vergil's for sudden surprise.

775. *adfari*, historic infin., see 99.

779. *ille*, 'Great Iuppiter', 'Iuppiter above', the demonstrative suggesting the power and presence of the god. So *Iuppiter ille* VII. 110: *Pater ille* VII 558. For somewhat similar *vivid* use of the demonstrative compare XII 5 *saucius ille leo; XI* 493 *equus ille in pastus tendit.*

780. *arandum*, to be taken with *aequor*, 'for you long exile [remains], an endless waste of waters to plough'.

781. *et*, 'and' you will come: a variation of the natural structure 'ere' you come.

Hesperiam, (the 'Western' land from *Hesperus* the evening star) one of the numerous Greek names for Italy.

The Tiber (Thybris) is called *Lydian* from the old tradition that the

Lydians colonised Etruria through which Tiber flows. *Lydorum quidquid Etruscos incoluit fines*, Hor. *Sat.* I. vi. 1: *Lydorum manum* (Etruscans) *Aen.* IX. 11.

783. 'There a happy life and realm and royal bride is won for thee'. The certain future is treated as already accomplished by the prophetic shade.

785. For the names see 7.

786. *servitum*, 'to be a slave', the so-called supine: really acc. of verbal subst. *servitus* 'a serving': the acc. of motion with *ibo.*

787. The broken line is perhaps more impressive than if completed. A MS. reading *et tua coniunx* is found: not Vergil's probably, but rather fine.

788. The 'Great mother of the Gods' is Cybele, a Phrygian deity whose worship was imported into Italy. She had a wild ritual, and many Phrygian myths were told about her. She is represented elsewhere in the *Aeneid* as being favourable to Aeneas, e.g. IX. 80, where she gives him her own trees for ships and prays Iuppiter to make them proof against storm. Here she keeps Creusa's shade as her companion and under her protection.

792—4. These three beautiful and pathetic lines (imitated, with perhaps less simplicity but more feeling, from Hom. *Od.* XI. 206) occur again in Book VI. 700, of the parting in the underworld between Aeneas and Anchises.

collo dare circum. The orig. construction of *circumdare* (here divided) is acc. of thing put round, and dat. of thing round which it is put. It easily gets secondary meaning 'to surround': then the construction follows the meaning, and takes acc. of thing surrounded, the covering being instrumental abl.

794. Sleep is imaginatively called 'winged', the suggestion perhaps coming from the beautiful Greek sculpture of the winged head of sleep.

798. *exsilio*, 'for exile', dat. of purpose, or contemplated end.

799. *parati* is variation for *paratis*, 'ready with hearts and goods', the combination of abstract and concrete being characteristic: 'to follow me' is easily supplied by the reader.

800. *deducere*, the regular word for taking out a colony. As to the subjunctive *velim*, the sentence is virtually oblique as it practically expresses the *will of the people* to go wherever Aeneas wishes to take them: also the indefinite *quascunque* may naturally take subjunctive: so there are two reasons.

801. *Lucifer*, 'the Morning star', a translation of the Greek name for it, φωσφορος 'the light-bringer'.

803. *opis*, 'help' to my city.

804. *cessi*, 'I retired' from the hopeless struggle, and the dear but fallen town.

Observe the true poetic feeling with which Vergil ends this splendid but tragic description of the fall of Troy with the rise of the Daystar on the dawn of a new calm and hope.

THE AENEID.

BOOK III.

[1—12. After fall of Troy, we build a fleet, and in the spring go forth to meet our fate.]

1. *res Asiae*, 'the power of Asia', stately exaggeration for the kingdom of Troy. So the war is called 'the conflict of either world, of Europe and Asia' VII. 224.

2. *inmeritam*, 'undeserving *of ill*' i.e. 'innocent': as often.

3. *Ilium* and *Troia*, the two names in Homer for the one city.

humo fumat, 'lies smoking on the ground', i.e. 'a smoking ruin'.

humo, local abl. variation for ordinary *humi*. So *sedit humo*, Ov. *M.* IV. 261, *figat humo plantas*, *Georg.* IV. 115.

The change to the present is natural, as it describes the *state* following the sack: and also leads on easily to the historic presents which follow.

Neptunia, for the story of king Laomedon and Neptune see 248.

The epithet marks the contrast between the divine origin and utter destruction of the town.

4. *diversa*, 'distant', *desertas*, 'unpeopled' lands: the exiles do not yet know where they are to settle, and naturally they must go far from the settlements of men.

5. *divom*, *old* form of gen. instead of *divorum*: so *deum*, *Aeneadum*, *superum*, *caelicolum*, 21.

6. *Antandros*, city on Adramyttian gulf, just south of Mt. Ida.

molimur, 'we toil at'; here 'we build': always of effort, though describing various acts, as *hurling* (*mol. fulmina*) *G.* I. 329: *driving* (*m. habenas*) *Aen.* XII. 327: *planning* (*m. fugam*) *Aen.* II. 109.

7. *ubi...detur*, 'where it is allowed': present, because the destiny is now fixed, though the realisation is future.

9. *dare fatis vela*, 'to spread our sails to fate', a bold and terse expression for sailing away to meet their unknown fortune.

Either *et* or *cum* may begin the apodosis to *Vix prima inceperat aestas*: but it is rather smoother to take *cum* as introducing it. 'Scarce had the first summer days begun, Anchises urging us to sail out and seek our fate—when I leave &c.' Otherwise *tum* would be more natural.

12. Notice the majestic sound: it well suggests the *greatness* of the hero and his destiny. 'I go forth an exile to the deep, with my people and my son, the Guardians of my home, and our Great Gods'. Vergil has made skilful use of a rude but powerful line of Ennius '*Dono, ducite, doque volentibus cum magnis Dis*'.

Penates, gods of the household, including images of special gods, such as Iuno, Iuppiter, &c. and sacred relics too.

[13—68. We land first in Thrace. There as we attempt to settle an omen is sent us. As I was pulling up a myrtle, blood flowed and a voice was heard, telling us Polydorus was buried here: we must fly. Polydorus, given to the king of Thrace to rear, had been murdered. We resolve to quit the defiled land: Polydorus we appease with burial rites.]

13. *Mavortia*. Thrace being specially under the protection of Mavors or Mars, god of war, see 35.

colitur, 73.

14. *Lycurgo* mentioned in the *Iliad* as king of Thrace. [*Thracēs*, Greek form.]

The dative after the passive is in imitation of the Greek dative after *perfect passive* (καλῶς πέπρακται ἐκείνῳ), common in Augustans: e.g. nulla audita *mihi* I. 326: nihil *tibi* relictum, VI. 509: iuncta est *mihi* dextra VIII. 169.

V. also stretches the use of *regno*, which in prose is intransitive.

15. *hospitium* goes easily in apposition with *terra*, *Penates* more loosely: one leads to the other. 'A land of old friendship and welcome for Troy'.

16. *dum...fuit*, 'while our fortune lasted': observe *dum* with perfect, always possible when the emphasis is on the *fact* not on the *duration*, as dum res *stetit* Ilia I. 268: dum terra labores *praebuit* X. 321: dum *texit* Imaona X. 424.

17. *fatis iniquis*, abl. of attendant circumstances. *iniquis* means as often 'unfavourable'. [Or perhaps dat. as *A*. X. 148.]

18. *Aeneadae*, 'sons of Aeneas'. We know of no place or settlement in Thrace with such a name: but the worship of *Aphrodite Aeneias* in Sicily, and other accidental resemblances, seem to have given rise to more than one story or invention like the present one.

19. *Dionaeae matri*, 'my mother, daughter of Dione', the goddess Venus or Aphrodite called in Homer (*Il.* V. 370) daughter of Dione. [The name is originally a fem. form of Di- or Zeus: and is etymologically the same as the Latin *Iuno*.]

20. *auspicibus:* he offered to them 'as favouring his work', a reverent way of entreating their favour.

23. 'The myrtle-thicket of bristling spears': the myrtle and cornel-shoots being used for shafts. *G*. II. 447 *myrtus validis hastilibus et bona bello cornus*.

28. 'Black blood-drops trickle out, and with foul spots stain the ground'. Notice the Vergilian variation *guttae...sanguine*, lit. 'drops trickle *with* blood'. Cf. *nigro pulvere nubem, virgulta sonantia lauro, pictas abiete puppes*.

30. *gelidus coit*, 'freezes'.

32. *insequor*, 'I proceed', slightly strained but not unnatural

meaning. The infin. prolate is used by poets (especially Vergil) with many more verbs than by prose writers, in fact with any verb implying wish, haste, order, intention, refusal, &c. V. has inf. with *hortor, impello, adgredior, insto, parco, ardeo, tendo, suadeo, abnego, agito, monstro, fugio, oro,* &c.

penitus, properly 'far in' is expressive here: 'deeply probe the hidden cause'.

35. *Gradivos*, old name of Mars, the patron god of Thrace, 13.

Geticis: the *Getae* lived near the Danube mouths, and Vergil uses the name loosely for 'Thracian'.

36. *secundarent*, the indirect jussive subjunctive, the commonest form of the petition in Vergil: it depends on *venerabar*: 'prayed...to make the vision propitious, and take away the omen'.

38. 'and strain with knees pressed against the sand', a vivid description.

39. *lacrimabilis*, 'piteous'. The termination *-bilis* implies *fitness, appropriateness* &c. to the action of the verbal stem, and is not in itself either active or passive. Thus we have *resonabilis* 'resounding', *penetrabilis* 'piercing', *terribilis* 'alarming', all with active meaning.

42. 'Trojan am I, no stranger to thee: nor does this blood flow from a lifeless stock'. This is far the simplest and best way of taking it. Others (Con. and Pap. following Jahn) understand *externus* again.

44. This is the strangely impressive line which haunted the great Savonarola.

45. 'My pierced body lies covered by an iron crop of spears, shot up into sharp spikes'. Notice the suggestive spiky sound of the line with its gutturals, dentals, and sibilants.

Polydorus, son of Priam king of Troy: his story is fully told below.

47. *mentem pressus*, see below, 65. *ancipiti*, 'perplexing'.

48. This line is Vergil's formula for the effect of a horrid sight or surprise. See II. 774.

51. *Threicio regi:* the Thracian king Polymestor. The tale is well known from Euripides' *Hecuba.*

52. *Dardania* from *Dardanus*, ancient king of Troy and ancestor of Trojan princes.

54. 'Clave to Agamemnon's standard and his triumphant arms' *res* being literally the *power* or *fortunes.* [Agamemnon king of Mycenae who led the Greeks against Troy.]

56. 'To what dost thou not drive the hearts of men, accursed lust of gold!'

quid, internal accus. ('what constraint dost thou not set'). In *Aen.* IV. 412 we find the same phrase of Cruel Love as here of Avarice.

57. *sacer* originally 'devoted to some god for destruction', a kind of religious outlawry. The man so devoted might be killed without the guilt of murder. Hence the old legal formula for criminals, *sacer esto.* From this the word comes to mean 'accursed' 'awful'.

59. *monstra*, 'portents'.

61. 'to quit the guilty land, the friendship defiled', only for variety V. puts the second verb passive. Somewhat similar though easier, V. 772 agnam *caedere* deinde iubet, *solvique* ex ordine funem.

dare classibus Austros, 'to welcome the South winds to our ships' variation for *dare classes Austris*. [The *South* wind is hardly the most favourable, as they sailed South to Delos: a slight oversight.]

62. *instauramus*, 'we solemnize': *instauro* properly no doubt 'to set up', then used of celebrating festivals or holy rites, whence naturally comes the sense to solemnize *afresh*, to renew or repeat: and there may be a suggestion of this here, as Polydorus had been buried *amiss* before.

63. The Romans usually erected two altars to the shades, *Dis Manibus*, of the dead. Cf. *geminas sacraverat aras* 305. The *Manes* [old adj. *manis* 'good', 'the good people', euphemism for 'the spirits'] were the shades of the dead.

64. *maestus*, as usual of the *expression* of sorrow: 'decked for the mourning with blue fillets and black cypress'.

65. *Iliades*, Greek form, 'women of Ilium' or Troy.

crinem solutae might be acc. of respect, 'unbound as to their hair': but considering Vergil's usage, it is more probably *an accusative of the object after the passive*, a use widely employed by Augustan poets. It imitates the Greek use, either *middle* (like προβεβλημένος τὴν ἀσπίδα 'having put his shield before him'), or *passive* (like ἐπιτετραμμένος τὴν ἀρχήν 'having been entrusted with the power'). Vergil probably did not distinguish these uses: and they are often hardly distinguishable. Other examples of the *middle* use are *os impressa toro* IV. 659: *defixus lumina* VI. 56: *curru subiuncta leones* X. 157. And *passives*: *fusus barbam* X. 838: *per pedes traiectus lora* II. 272. *suspensi loculos lacerto* Hor. *Sat.* I. VI. 74: below 428. The prose usage would always be abl. abs.

68. The reference is to the farewell cry in the funeral ceremony: '*have atque vale*'.

[69—120. They sail to Delos. The priest welcomes them to Apollo's temple: Aeneas prays for an omen. The god bids them seek their *ancient mother*. Anchises reminds them that the cradle of their race is *Crete*, and bids them sail thither. He offers sacrifices to Apollo and the powers of the sea and storms.]

70. *dant placata*, Vergilian for *placant*. So *laxas dare* for *laxare*, I. 63. *vasta dabo* for *vastabo*, IX. 323.

Auster, see note on 61.

lenis crepitans, adj. variation for adv. 'the gently rustling breeze'.

73. *colitur*, richer word for 'lies'. The *tellus* is the sacred island of Delos.

74. *Nereidum matri*: the Nereids were sea-nymphs, daughters of the sea-god Nereus: their mother was Doris.

Neptuno Aegaeo, the sea-god Neptune is called *Aegaeo* because the poet is speaking of the Aegean sea or Archipelago, in the midst of which lay Delos.

Notice the Greek rhythm: caesura and spondee in fifth foot, and hiatus: such licenses being specially used by Vergil where Greek words or names are employed, so *Dardanio Anchisae* IX. 647: *Parrhasio Euandro* XI. 31: *languentis hyacinthi* XI. 68.

75. The old story here referred to is that *Latona* mother of Apollo and Diana was sheltered by Iuppiter from the jealousy of Iuno in Delos,

which till that time was a floating island, but which Iuppiter (or acc. to Vergil's version Apollo) fixed with chains.

pius, 'grateful': but the word has reference to the love of the son to the mother and so here is specially appropriate.

Arcitenens, 'god of the bow', Apollo, whose worship was centred in Delos, where there was a magnificent temple and oracle of his.

76. *Myconus* and *Gyarus* are two small neighbouring islands. *Celsa* is an unfortunate epithet, as the island is low, and is even called *humilis* by Ovid.

77. 'And fixed it to be a firm abode and scorn the tempest'. The inf. after *dare* is a common Vergilian constr. in imitation of the Greek epexegetic inf.

80. Anius king of Delos, connected with Aeneas by various tales.

85. The words of the prayer are sufficiently introduced by *venerabar*, though 'he said' is not inserted as usual.

Thymbraeus, name of Apollo from Thymbra in the Troad, where he was worshipped.

'Give us a home' means obviously 'guide us by an oracle' to our home.

87. *Pergama*, the citadel of Troy.

reliquias Danaum means 'remnant saved from the Danai'. The gen. is slightly strained, but really is *subjective*: 'they left the remnants'.

Danai, one of the numerous poetic words for 'Greek', from Homer. The words *Grai*, *Achivi*, *Argivi*, *Pelasgi*, *Argolici* are also used.

88. *quem sequimur*, 'whom must we follow?' vivid use of present for future or deliberative: so *quid ago?* XII. 637, *quis apparat?* IX. 146, *quae pericula vito?* 367. So in English 'Do you go abroad this year?' 'Are you dining to-night?'

91. Notice the license *liminaque laurusque*, imitated from Homer (e.g. Λάμπον τε Κλύτιόν τε), usually before double consonants, as *lappaeque triboliqne*, *G.* I. 153; *tribulaquē trabeaeque*, *ib.* 164: *spiculaquē clipeique A.* VII. 186.

92. *mons*, mount Cynthus where the temple was.

mugire &c., 'the shrine flew open, the caldron resounded'. *cortina*, properly a 'bowl' or 'vessel': here the 'caldron' of the god supported on a tripod, with slab at the top where the priest sat to deliver oracles. This at least was the description of the *Delphic* oracle, of which V. uses the same word *cortina*, VI. 347.

94—97. The poet uses a legend that connected Dardanus with Italy, and so gives dignity to his beloved land, by making the immigration of the Trojans *a return to their home.*

The oracle is also a good example of the *misleading* character of such utterances: for of course the Trojans misunderstand it.

94. *duri*, 'hardy', 'suffering': like the Homeric πολυτλάς.

98. Notice the stately sound. 'And sons, and sons' sons, and the race to be'. The Homeric line which suggests it is (as often) simpler and less impressive.

102. *veterum volvens monimenta virorum*, 'pondering the memories of the men of old'; another stately-sounding phrase. Notice the favourite alliteration of v's.

104. Crete is called the 'island of great Jove' because (according to Hesiod) Rhea the mother of Zeus, to prevent Kronos (Saturn) from swallowing him as he had swallowed her other children, went away to Crete, and was there delivered of Zeus, who was brought up on Mount Ida.

107. *maximus*, 'the first'.

108. *Teucrus* or Teucer, one of the mythical ancestors and kings of the Trojans. The tales varied.

" *Rhoeteum*, one of the promontories of the Troad.

111. *hinc*, from Crete. 'The mother who dwells on Cybele' is Cybele the mother of the gods, a Phrygian goddess with the same name as the Phrygian mount Cybele. *Corybantes* were the worshippers who danced in Cybele's honour, to the sound of cymbals. Like Demeter, Cybele had *mysteries* (*fida silentia sacris*) in her worship, and was drawn in a car with yoked lions.

Vergil here traces the Phrygian worship back to Crete as its origin: and as both places had their mount Ida, and each their early tradition about Zeus, the identification or confusion was natural.

112. *fida silentia sacris*, lit. 'hence the rites have their faithful silence', i.e. 'hence come the mysteries veiled in trusty silence' 'the mysteries inviolable'.

115. *Cnosia*, 'Cretan' from *Cnosus*, chief city of Crete, in the centre of n. coast.

116. *modo...adsit*, 'only let Iuppiter help us, the third day shall...' the subj. *adsit* is the jussive, used as so often concessively.

118. *meritos honores*, 'offerings due', slightly unusual sense of both words. *honos* is a favourite word of Vergil, and we find it in various senses: *hymn*, *funeral*, *reward*, *sacrifice*, *prayer*, *adornment*, *beauty*, &c.

aris, local abl. very common in V. without prep.

[119—20. *Apollo* receives offerings as the god of Delos where they were: the others as the powers of wind and sea whose favour they would need.]

120. *black* offerings were usual to Nether or Evil powers: thus to *Manes* VI. 153: *Night* VI. 250: *Earth id. ib.*

[121—146. Through the islands to Crete. They land and settle: but a pestilence and blight destroy the people and the crops. Anchises bids them return to Delos for fresh guidance.]

122. Idomenēa [Epic. acc. Ἰδομενῆα of Ἰδομενεύς] king of Crete. The story is that he had left Crete, and so there were no 'enemies' i.e. Greek inhabitants, for the Trojans to fear.

Servius tells us that Idomeneus, victorious in war, made a Jephthah-vow to offer what first met him. This was his own son, and the result of the wicked offering was a plague which drove the Greeks away.

123. *sedes...relictas*, 'their desolate homes stood ready for us', *astare* being emphatic (as Henry, Con.).

124. Ortygia, ancient name of Delos.

pelago, local, 'over the sea'.

125. The four islands named lie in a line s. of Delos, and belong to the large scattered group called Cyclades. Notice the Greek accusative forms.

bacchatam iugis Naxon, 'Naxos with its mountain revels' lit.

'revelled over on its mountains'. *iugis* prob. local. Verg. uses this deponent again passive *G.* II. 487 *bacchata* Lacaenis Taygeta (see 143).

126. *niveam*, because of the famous Parian marble.

127. 'We thread the seas boiling round many an isle' a perfectly natural sense, and *concita* the reading of nearly all the MSS. Others (Hen. Con.) read *consita* 'sown' 'studded': also natural, but less supported, and more like a repetition of *sparsas*.

129. *petamus*, oblique jussive so common in V. 'bid us seek'.

131. *Curetes*, priests of the Idaean Zeus or Iuppiter in Crete: like the Corybantes they worshipped with a rude beating of cymbals.

134. *amare*, for inf. see 32. So again 144.

arcemque attollere tectis, 'build high the roofed citadel' is the sense, but the phrase is varied after V.'s manner, who particularly strains the abl. instr. thus: see 28.

135. The comm. raise a difficulty about *fere*. But it does not mean 'almost' with *subductae*, which as everybody sees makes no sense: it goes with *iamque*, qualifying it like our word *just*.

'And the ships were now just beached on the dry shore' &c. So we have *iamque fere* V. 327, 335: *haec* fere, *plerumque* fere, *satis* fere, and with numbers, where the meaning 'nearly' will not suit.

136. *conubiis*, probably (Munro, Lucr. III. 776) to be scanned *cōnŭbĭis* (not as others say, *cōnūbiīs*), the *u* being only long in *arsis*, as *conūbia nostra*, IV. 316.

'The youth were busied with marriage and new tillage'.

137—9. Notice the strained and elaborated phrases, to give effect to the horror: 'On a sudden from the infected arch of heaven there fell a wasting plague on their bodies, a piteous blight on trees and crops—a year of death!'

140. *dulces*, 'dear' life: pointing the struggle against the pest.

141. *Sirius*, 'the fiery Sirius' (the dog-star), whose rising was the signal for the hot weather. He is always spoken of as 'baneful', 'raging', &c.

[As a matter of fact, the identification of Sirius' rising with the hot weather was borrowed from the Greeks, and had ceased to be true when Vergil wrote: it had become one of the conventions of poetry.]

steriles exurere, 'scorched to barrenness', *proleptic* use of adj. [like sucked *dry*, worn *thin*] describing *result* of verb: so, e.g. V. 255 *sublimem rapuit*.

exurere, historic inf. used (as inf. gives the *act* without the *time*) in *confused* scenes, or *rapid* action, or *protracted* or *repeated* acts: or sometimes of *feeling*.

143. *remenso*, depon. used pass., as often in the partic. So we have *dignatus*, *exorsus*, *partitus*, *oblitus*, used pass. in V.: and in this book *bacchata* 125, *venerata* 460, *dignate* 475.

144. *veniam*, 'favour', 'grace': the word is connected both with *Venus* and *veneror;* the indirect questions which follow loosely but naturally explain *veniam*. The favour is to give them oracular answer to their doubts.

145. *laborum*, gen. of remoter object 'help *for* our troubles' like *imperium est animarum* 'government *over*', *Caesaris coniunctio* 'union *with*.'

[147—191. Penates appear in sleep to him, and tell him Apollo's will, that he should go not to Crete but Italy. He rises astonied, offers prayer and gifts, and tells Anchises, who owns his error, and recalls prophecies of Cassandra confirming the dream. So they sail forth for Italy.]

147. *terris*, local, 118.

148. *Penates*, 12.

152. *insertas*, 'the deepset' windows. Windows were in Vergil's day few in number and placed high.

154. *dicturus est = dicat*, 'would tell you'.

155. *cano*, used of prophecy.

ultro (lit. 'more' 'further' than was to be expected) here as often 'unsolicited', 'unasked'.

tua ad limina is curious, since the Penates were kept in the house. The idea is that the spirits of the Penates, the real divine essence, was not in the images, but visited him from afar like other gods.

158. *idem* used idiomatically, 'we too', 'we likewise': we who did one thing *also* will do the other.

159. 'Seek thou for great powers, great city walls', *magnis* referring, as the whole drift shews, to the great gods (*penatibus et magnis dis* 12) who have followed him from Troy.

Notice alliteration.

162. *Cretae*, 'in Crete', the locative being used with islands' names, as with towns. Forbiger quotes from prose writers *Corcyrae, Aeginae, Rhodi, Deli, Cypri*.

163. *Hesperia* (from Ἕσπερος 'evening star') 'the western land' Greek name for Italy.

165. *Oenotri*, old Italian race, settled originally in south of Lucania and Bruttium, whence the name Oenotria was used as one of the poetic names for Italy. Oenotria is no doubt 'the Wine-land'. Vergil here speaks as though Oenotri were once all over Italy: but this is poetic vagueness.

166. *ducis*, Italus, a legendary hero invented from Italia, a name which really is connected with *vitulus* and means 'the Cattle-land'.

167. 'Hence came D. and father Iasius, the first founder of our race'. V. usually makes Dardanus the founder: here he seems to vary the story. Iasius was *brother* of Dardanus acc. to the ordinary tale: *pater* looks as if V. meant to make him the *father* here, tho' VII. 219 Dardanus is as usual son of Iuppiter.

170. *Corythum*, Cortona near lake Trasimene in Etruria, founded by Corythus, acc. to the tale, and here called by his name. Electra, mother of Dardanus, was wife of Corythus. *requirat* obliqüe jussive.

171. *Ausonias*, one of the numerous poetic names for Italy (cf. *Hesperii*, *Oenotri*, &c.] The *Ausones* were strictly a tribe on W. coast of S. Latium.

Dictaea 'Cretan', from Cretan nymph *Dicte*, on Cretan mount Dictaeus.

174. *praesentia*, a word peculiarly applied to *gods*, suggesting therefore the mysterious and powerful. The whole passage is effective and grand. 'Face to face, methought, I knew them, their features their garlanded hair and their divine presence'.

177. 'Offerings undefiled I pour upon the hearth.' *focis* either local

abl. as often, or dat. recipient, also Vergilian; the latter like *proiecit fluvio, descensus Averno, caelo educo, pelago praecipitare,* &c.

178. *honore,* 'homage', 118.

179. *facio certum,* 'tell', variation to avoid the ordinary *certiorem facio.*

181. *novo veterum deceptum errore,* 'cheated by a new delusion touching these ancient lands' seems a rather artificial antithesis. The best defence is Henry's, who takes *veterum* to mean 'long-known'. Anchises knew the prophecy about Italy *long ago:* it was strange he should err *now.*

183. *Cassandra,* princess of Troy, the inspired prophetess who foretold the ruin of her city, was taken captive by Agamemnon, carried to Greece and murdered by Clytaemnestra.

184. *portendere,* 'she prophesied'. The pres. is used with *repeto* (just as with *memini*) of what the speaker himself heard or saw, even tho' long ago.

187. *crederet,* 'could have thought'. *crederet* is to *credat* as *poterat* credere to *potest* credere. It is the Past use of the Dubitative.

188. [*Phoebus,* Greek name for Apollo.]

meliora, 'wiser counsels'.

190. *paucis relictis,* because the city which they founded remained there.

191. *aequor,* acc. of extent.

[192—218. A storm comes on, and they are driven away to the Strophades.]

194. *caeruleus* describes the 'steely' colour of a thunder-cloud.

195. *inhorruit unda tenebris,* imaginative and picturesque expression, 'the waves shuddered at the gloom' interpreting the roughening of the water under the squall as terror. *tenebris,* abl. of cause like *inhorruit frigore.*

198—9. Elaborate impressive style: 'Daylight is wrapped in cloud, the black squall steals away the sky: the clouds are rent with quickening flashes'. *nox umida* artificial for the darkness of the storm.

201. *negat* for 'fails to discern', 'avows he can no more discern', unusual and Vergilian.

202. *Palinurus,* pilot of the Trojan exiles.

203. *adeo:* with demonstr. it seems to mean 'just' in a kind of enclitic sense. With numerals 'quite', 'full'. So here: 'three full days'. *soles* used purposely for *days,* as they were 'shrouded in blind gloom'.

206. *aperire* (governing accus. *montes*), 'open into view', 275: so *abscondimus* 291 for 'we lose sight of', and Greek ἀποκρύπτειν.

207. *remis insurgimus,* 'we rise on our oars' (*remis,* dat., like speluncae *dorso* ins. VIII. 233; insurgere *campis* IX. 33), i.e. 'ply hard our oars'.

209. *Strophades,* a little cluster of islands west of the Peloponnese.

211. *insulae Ionio,* Greek license of shortening long vowel or diphthong before another vowel: so *Panopeăe et...G.* I. 437: *tĕ amice... A.* VI. 507: *Iliŏ alto* V. 261. It is common in Lucretius.

The *Ionian* sea is the sea W. of Greece.

212. Phineus king of Thrace, being falsely told that his sons were conspiring to seduce their stepmother, put out their eyes. The gods in

wrath blinded him, and sent loathsome monsters to snatch away and defile his banquet when it was laid before him. These monsters were a sort of birds of prey with woman's face, called Harpies.

Celaeno is one of these. They were finally chased from Phineus' house by Zetes and Calais sons of Boreas, and (acc. to Vergil) settled in the Strophades.

213. *metu*, 'fear' of the sons of Boreas.

214. *tristius*, 'fouler'.

216. *virginei volucrum voltus*, the structure varied, as so often: the meaning is 'Birds they were with maiden faces'. [Notice also alliteration of v's.]

The rest of the passage is a good example of the forcible-horrible style 'noisome was the issue from their belly, crooked their talons, and faces gaunt with hunger'. On the broken line see Introduction, p. 55.

[219—277. The Harpies pollute the feast, and the Trojans attack them with swords. Calaeno perched on a rock foretells that hunger shall one day force them to eat their tables. Anchises prays that the omen may be averted.]

220. *laeta*, 'abundant', 'rich', so *G.* I. 1 'quid faciat *laetas* segetes'.

221. *caprigenum pecus*, artificial phrase for 'flocks of goats', borrowed from tragedians of 2nd century (Pacuvius and Accius).

The whole description of the landing, the flocks and herds, the feasting, is an echo of the story in *Odyssey* (X. 260) how the Greek wanderers ate the oxen of Helios.

223. *in partem praedamque*, 'to booty and to share', *hendiadys* for 'to share the booty', cf. *molem et montes* I. 61: *hamis auroque* V. 259: *nodos et vincula linea* V. 510.

Servius tells us it was an old Roman custom to promise part of the spoil to gods on going into battle: and we have Livy V. 21 *in partem praedae vocatos deos*.

230. *horrentibus*, picturesque for 'close' shade.

231. *aris*, probably Vergilian recipient dat. Cf. line 177.

234. *arma capessant edico*, indirect jussive, 'I bid them seize arms' at *gerendum* the sentence passes (as often) into a common oblique statement.

236. Notice the accumulation of words for hiding: *tectos...disponunt ...latentia...condunt*. 'They bury their swords about in the grass, and hide their shields in ambush'.

239. *Misenus* is the Trojan trumpeter: '*quo non praestantior alter aere ciere viros*' VI. 164, where Aeneas meets him in Hades.

240. *nova*, 'strange', 'unwonted': the adj. explained by the inf. clause which follows.

241. *obscenas...volucres*, 'ill-omened birds': the same phrase is applied to the *Dirae* XII. 876.

243. *sub sidera*, 'up to the stars'.

246. *infelix*, 'ill-boding': so *felix* constantly of good omens and propitious powers: sis bonus, o *felix*que tuis *Ecl.* V. 65: o dea sis *felix* *A.* I. 330: *felicia* auspicia, XI. 32.

247. The slaughter of cattle was injury enough: are they going *also* to make war?

248. *Laomedontiadae* 'sons of Laomedon', i. e. perjured race. Laomedon king of Troy had the gods Poseidon (Neptune) and Apollo to serve him for a time, and agreed that Poseidon should build the city walls for a price. The walls were built, and the king refused to pay. 'Ex quo destituit deos mercede pacta *Laomedon*' Hor. *Od.* III. 3. 21. This perjury was a stock reproach: *Laomedonteae* sentis *periuria* gentis, IV. 542: *periurae* moenia Troiae V. 811.

249. *patrio regno*, 'the kingdom our heritage', as daughters of the sea god they make this grandiloquent claim.

252. *Furiarum*, the Harpies here classed among the Furies, as being horrid monsters of similar kind.

256. *nostraeque iniuria caedis*, 'your murderous wrong to us'.

257. *ambesas absumere*, 'to gnaw and devour', accumulated expression, like *fixum sedet*, *conversa tulere*, *sublapsa referri*, *deceptam morte fefellit*. But *ambesas*, 'gnawed round', suggests the *difficulty* of eating tables.

In VII. 122 the prophecy is fulfilled, to the ear but not to the sense, by the Trojans accidentally piling their food on wheaten cakes and then *eating the cakes*. The boy Ascanius cries out 'See we eat our tables too!' By a curious slip Vergil there attributes the Harpy's prophecy to Aeneas' dead father Anchises.

subigat subj. expresses the indefiniteness of the time of fulfilment like Greek subj. after πρὶν ἂν.

259. 'Chill with terror their blood curdled'.

260. The sense is clearly 'no longer they seek (to have their way) by war, but beg for peace': *exposcere pacem* belongs only to *votis precibusque*, with *armis* its own infin. is easily supplied.

262. Notice subj. after *sive*, due as usual to the orat. obliq. These clauses are part of the prayer.

264. *meritos honores*, 118.

266. *placidi*, 'unvexed', 'unwrathful'. So Plaut. *Curc.* has *reddere placidum* for *to appease*.

270. *Zacynthos* [licence of short vowel before z is imitated from Homer] island off Elis. *Neritos* mountain in N. of Ithaca. *Dulichium* and *Same* are quoted from Homer, *Od.* I. 246, and it is impossible to identify them with certainty: the geography is inaccurate and confused. *Cephallenia* is probably meant by one or both: but the writer is not clear.

Vergil prefers to adopt the Homeric erroneous geography: indeed he seems to have imperfectly known the Ionian islands and neighbourhood, see 274.

272. *Ithaca* was the kingdom and home of *Odysseus* (Ulixes) son of *Laertes*. Observe irregular gen. *Ulixi* from *Ulixes*. So we find *Achilli* II. 275.

274. *Leucate*, the S.W. promontory of Leucas off Acarnania. *This* must be the point 'dreaded by sailors', and not the temple of Apollo at Actium (further N. again at the entrance to Ambracian gulf), where Vergil certainly means that they landed. The probability is that, *as there was also a temple of Apollo at Leucate*, the poet confused the two.

He should have said: 'they passed Leucate dreaded by sailors, and came into view of Apollo (at Actium)'.

275. *nautis*, dat. after passive participle, see 14. It is however commonest where the *sense* easily takes dative, as after 'seen', 'heard', 'feared', which readily suggest 'visible *to*', 'audible *to*', 'terrible *to*'.

aperitur, 206.

276. *urbi*, i. e. Actium, where in B.C. 31 the fleet of Augustus met those of Antony and Cleopatra, and by the desertion of the Egyptian queen in the middle of the battle was completely victorious. The importance of Actium was that it was the end of the internal struggles of Rome. A year later came the conquest of Egypt and the deaths of Antony and Cleopatra, and two years later the temple of Ianus was closed and the world was at peace.

277. *litore*, local.

[278—293. At Actium they celebrate games: then winter arrives, and they sail along the Epirote coast to Buthrotum.]

279. *lustramur*, reflexive, 'purify ourselves'. Similar reflexives are *ungor*, *exuor*, *induor*, *insternor*, *imponor*, *velor*, *volvor*, &c.

votis, 'offerings': the phrase is characteristically varied.

280. This detail is a skilful compliment to Augustus, who instituted games held every five years at Actium in honour of the victory.

celebro is here used in its earlier sense 'to crowd'. So Lucr. 'delubra deum festis *celebrare* diebus'.

281. *labente oleo*, 'smooth oil', *labente* being transferred epithet. *palaestras*, 'wrestling-bouts', Greek word.

283. *Argolicas*, 'Greek', 87.

286. The name *Abas* seems suggested to Vergil by an old story of a certain Abas of Argos, who left his shield to a youth; and such had been the heroic might of Abas that the enemy fled at the mere sight of the shield borne by the youth. [Such is Servius' tale, tho' where he got it no man can tell.]

287. *carmine*, 'with this line', viz. the line that follows: the word is used of any *formula*, such as a *motto*, an *oracle*, a *charm*, &c.

288. The verb is 'offers'. *de* Danais 'spoils taken from'; so *victoria de*, *triumphari de*.

291. *Phaeacum* the people described in the V. *Odyssey* as living in the fertile island of Scheria. This fairyland was early identified with Corcyra (even by the critical Thucydides I. 25, III. 70), which Vergil here means to describe.

abscondimus, 206.

293. *Chaonia*, a district of Epirus on the coast, N. of Corcyra; whose chief harbour was Buthrotum.

[294—355. We hear strange tidings that here reigns Helenus son of Priam with wife Andromache: she meets us and we ask of her fate: she tells of how they both were slaves to Pyrrhus, who was slain by Orestes: Helenus then succeeded to part of his kingdom, Chaonia. Helenus comes and welcomes them: they find the place a copy of Troy.]

295. *Priamiden*, Greek patronymic form, 'Son of Priam' [the king of Troy killed in Trojan war].

296. *coniugio*, abstr. for concr. 'wife': so *caedis* 'murdered men' VI. 504, *custodia*, 'guards' VI. 574.

Pyrrhus or *Neoptolemus* (333), son of Achilles, son of Peleus, son of Aeacus: hence *Aeacides*.

297. 'And Andromache once more had passed to a husband of her own race'. Andromache was in the *Iliad* wife of Trojan hero Hector.

cessisse, regular word of *property* or *spoil* (*aurum*, *praeda*, *res*, *captivi*, &c.) so 333.

301. *tristia dona*, 'gifts of mourning'.

302. *falsi Simoentis*, 'the mimic Simois'. Simois was the famous river of Troy, and here the loving memory of the exiles has given the new country the old names.

303. Notice the subtle dramatic and pathetic effect produced by *cineri* and *manes*, without name, the name being deferred till we reach *Hectoreum* ad tumulum. 'Offering due feast and mourning gifts to His shade and summoning His spirit to HECTOR's tomb'.

libabat...vocabat, indicatives because *cum* is purely relative, 'I was leaving the harbour *when I found...*' If he had said '*when I was leaving* the harbour I found' it would have been *cum progrederer*.

305. *geminas*, according to the custom, to the Manes.

causam lacrimis (apposition), altars twain 'where she might weep'.

307. *monstris*, 'marvels'.

308. *calor ossa reliquit*, we should say 'life left her limbs'.

310. 'Art thou a living form, a true messenger that comest to me?'

311. *aut si lux alma recessit*, 'or if the kindly light has faded from thy eyes', a pretty variation for 'if thou hast left the light'.

313. *furenti*, 'to her passion'.

314. 'And deeply moved with broken voice I falter'.

317. *deiectam*, 'fallen': the word implies a lost height, and a violent fall.

318—19. 'Or what worthy lot has found thee? Hector's Andromache, art thou still wife of Pyrrhus?'

The rhythm and rhetorical effect require this division of the lines, and not (with Con. and others) to read *Andromachen* and put a stop there. C. objects to the common stopping that it conveys a reproach to Andromache: but as K. points out it is pity, not reproach. The sound and sense are equally against breaking the line.

321. Notice the exceeding pathos and beauty of these lines. She envies the lot of *Polyxena* daughter of Priam, who was slain on the tomb of Achilles because his shade appeared to the departing Greeks and demanded the sacrifice. The story is best known from the *Hecuba* of Euripides.

'Ah happy beyond all others thou maiden child of Priam, by the foe's rampart, under the high walls of Troy, decreed to death! For whom no lot was drawn, whom no master in triumph led a prisoner to his bed!'

326. *stirpis Achilleae* Pyrrhus, 296.

fastus iuvenemque, 'the pride and youthful violence' we should say: such mixture of abstract and concrete is common in Vergil: cf. *caestus artemque* V. 484: *insidias et dona* II. 36: *incepto et sedibus* II. 654 and Horace *cursus et rabiem*: so again 328, *Hermionem...hymenaeos*.

327. *servitio enixae*, 'a mother in my slavery', *servitio* abl. of occasion.

328. *Hermione*, daughter of Menelaus and Helen, the latter daughter of Leda and Iuppiter.

Lacedaemonios. Vergil is following the Homeric story which makes Menelaus king of Lacedaemon, not (as later tales do) of Argos.

329. 'Gave me to captive Helenus, a captive wife'. *que* is grammatically superfluous, though natural: the thought is 'gave me to the captive Helenus *and I was a captive too*'. Con. quotes V. 447 ipse gravis *graviterque*...: obvius *adversoque* occurrit X. 734.

331. *scelerum furiis agitatus*, 'stung by the madness born of crime', i. e. raving in consequence of his murder of his mother. Vergil here combines two tales of Orestes, (1) the old one, that obeying Apollo's oracle he slew his mother Clytaemnestra in revenge for her treacherous murder of his father Agamemnon, and that he went mad in consequence: (2) that he loved and was betrothed to Hermione, and when she was given to Pyrrhus he lay in wait and killed his rival.

furiis, 'the madness' rather than the personified Furies: though to Vergil and his readers the two senses would lie near together. But if clearly personified he would have written '*a* furiis'. Henry quotes I. 45 *furias Aiacis*, X. 68 *Cassandrae furiis*.

332. *patrias ad aras*, 'at his fathers' altars' would naturally mean 'at home': but Servius has a story that Pyrrhus built altars at Delphi to his father Achilles and was killed while sacrificing there.

333. *Neoptolemi* 296.

reddita, 'made over', rather out of its sense.

339. *superatne*. 'Does he yet live and drink the air of heaven?' the latter imaginative phrase being Lucretian, cf. Lucr. III. 405 *aetherias, vitalis suscipit auras* 'inhale the ethereal airs of life'.

quid stands for the verb, supplied in the second question.

340. 'Him already in Troy—'. The broken line is dramatic: she remembers the past, and the lost Creusa, and asks a gentle question instead of wounding Aeneas' feelings by referring to the happy life of old.

This is better than transposing the line after 336, as Madv. and K. do, though it makes good sense there too: but the change is needless.

341. Commentators are troubled because Andromache could not have heard of Creusa's death. Vergil is not careful about such trifles.

tamen is pathetic ['tho' motherless] does he yet'...So IV. 329 qui te *tamen* ore referret 'to bring thy face to mind *in spite of all*': so IX. 248, 345.

343. *avunculus*, for Creusa was sister of Hector.

348. *multum*, adv. for adj. 'his utterance broken with bitter tears'. This does not conflict (as some comm. say) with *laetus*: one would have thought anybody would understand the mixed feelings of joy and sorrow when old friends who had suffered so much met again.

349. *simulata*, 'made like' unusual meaning.

350. *arentem*, 'parched' because the whole mimic Troy is on a small scale—and the 'eddying streams' of Xanthus become a half-dried rivulet.

351. *Scaeae*, Σκαιαὶ πύλαι, the Western Gate of Troy. The word means literally 'left', and the meaning 'western' is derived from augury. The augur faced north, and the west was therefore on his left.

354. Their reception is on the stately scale of heroic life—wide porticoes and royal courts and golden platters. The archaic gen. *aulai* adds to the stately effect. So Vergil has *aurai*, *aquai*, *pictai*.

'In the mid court they quaffed the cups of Bacchus, the meats on golden platters, the goblets in their hand'.

[356—462. Aeneas after many days asks Helenus for a prophecy to guide them. He gives them a long reply: he foretells their visit to Sicily, Circeii, Labium: bids avoid the Adriatic shore: sail *round* Sicily, and avoid Scylla and Charybdis: above all propitiate Iuno. They must stay at Cumae and get further guidance from the Sibyl.]

356. The rhythm suggests the *lingering*, 'day after day passed on...'

359. *interpres*, 'prophet' in the true sense as *spokesman* of the god. [Inter-pre-t from PAR 'to pass': one who *goes between* god and men.]

360. *Clarii*. Apollo is so called from Claros (just N. of Ephesus in Asia Minor) where was a cave and oracle of the god.

sentis, strained and effective word for 'understand': it suggests the inspired insight of the seer. It is appropriate to *sidera* and what follows, less so to *tripodas*, &c.

361. Servius tells us that birds gave omens two ways, (1) by flight *praepetes*, (2) by note, *oscines*: so Vergil here weaves in one of the technical words as he is fond of doing.

362. *prospera religio*, rather bold use, 'the favouring voice of heaven', *prospera* is transferred epithet: it was the *course* which strictly was *prosperus*.

364. Infin. *petere*: see 32, 132.

365. *nefas* coming between *novum* and its subst. *prodigium* is rather a bold stretch of grammar: it is a violent variation for *nefandum*.

367. *obscenam*, 'hideous', 'fatal'.

vito, vivid, present for delib. see line 88.

370. *pacem*, 'favour', 'grace': so the common phrase '*pace tua dixerim*', 'let me say it without offence'.

vittas resolvit: so the Sibyl when inspiration approaches: *non comptae mensere comae* VI. 48.

375. *manifesta fides*, 'plain is the proof'.

'Thus the king of gods draws thy destiny, and allots thee chance and change: such is his ordinance'. Vergilian strained diction.

377. *hospita*, neut. plur. of *hospes* used as adj. 'strange seas'.

379. *Parcae*, 'the fates'.

382. The meaning is 'And close at hand thou blindly think'st the haven thou wilt enter', but *ignare* is put for variety vocative. So quibus...ab oris *expectate* venis?: spoliis *indute* meorum expediare? XII. 948.

383. 'A pathless path parts widely from thee, with wide lands between', an unusually elaborated conceit of expression to emphasise the distance.

384. *lentandus*, rather unusual word, meaning 'must be bent':

suggests the effort. *Trinacria*, *Sicilian*, so called from the triangular (*tri-ac*) shape. *Trinacris* a positu nomen adepta loci Ov. *Fast.* IV. 420.

385. *salis Ausonii*, 'the Italian sea', unusual expression for the *mare inferum*, between Sicily and Latium.

386. *lacus*, the lake of Avernus near Vesuvius, and the other volcanic lakes about, were supposed to be specially connected with the nether regions. The sulphureous stench, the earthquakes near, the cavernous ground, all helped these beliefs. See VI. 118.

Circae. Vergil identifies *Circeii*, promontory (originally an island) of the Latian coast, with Homer's 'Aeaean island' dwelling of the enchantress Circe. See VIII. 11.

389. *secreti*, 'sequestered'.

391. *triginta...enixa*, 'with a litter of thirty young'.

393. Here the prophecy seems to refer to the first town Lavinium, whence they after thirty years removed to Alba. In VIII. 42, where the prophecy is repeated, it has a different turn given it. The stress is there laid on *Alba* (the place), *triginta* (the number of years).

395. *aderit*, 'will answer', 'will come to aid' 116.

396. *has...hanc*, the shore *opposite* Epirus, the Adriatic shore of Italy, as the next line explains.

398. 'all around dwell cruel Greeks'. *malus* properly *unkind*, as *bonus* is *kind*.

For dative *Grais* see 14.

399. *Naryx*, town of the Opuntian Locri, north of Boeotia in Greece. Vergil is following the tradition that these Locri, having lost their leader Aiax Oileus by shipwreck on return from Troy, went and settled in the end of the Bruttian peninsula at Locri Epizephyrii.

400. *Sallentinos campos*, the land round the Tarentine gulf, *Sallentinum* being the promontory at the *heel* of Italy.

401. *Idomeneus* in Homer II. 647 is mentioned as king of Cretans, and Lyktus as one of his cities there, see 122.

Philoctetes in the same book (II. 717) is king of Magnesian peninsula of Thessaly, and Meliboea is one of his towns.

402. *Petelia* on the E coast of Bruttium: the name suggests 'smallness', [*petilus* old word='slender'] and *parva* interprets it. *subnixa* 'resting on' suggesting the strong and solid walls of the little fortress.

403. 'when thy barks...have anchored'; *steterint* fut. perf., lit. 'shall have stopped'.

405. *velare comas*, a true Middle, 'veil thy hair'.

406. *in honore*, 'in the midst of thy worship'.

Vergil is always fond of tracing back Roman customs to ancient and impressive origins: and here he ascribes the Roman custom of sacrificing with the head covered to Helena's precept, lest an illomened sight should meet the sacrificer's eye.

409. 'and pure in this holy custom let thy sons abide'.

411. 'and the straits of narrow Pelorum draw apart': *rarus* the opposite of *densus*, 'close'.

Pelorum, headland of Sicily at Straits of Messina.

412. They are supposed to sail S. W. from Bruttium, the Straits of Messina opening more and more to the N. as they get nearer to

Sicily: the 'left' shore and course is then southward to Pachynum, (and round along the S. coast): the 'right' course, which they are to avoid, northwards up towards the straits.

414. 'with violence and mighty convulsion were rent—such change can slow aging time bring on—and parted': i.e. solid and fixed as they look now, once they were joined, and broken with violence: the marvel is explained, to an uncritical age, by its being *long ago,* when anything may have happened.

416. *cum*, 'whereas'. *protinus una* together, 'unbroken'.

417. *medio:* poet. extended use 'between'.

419. 'And betwixt fields and towns on the severed shores the sea washed in its narrow channel'. *litore diductas:* strained expression, lit. 'parted in respect of shore', i.e. severed, and each on its own shore: 'on severed shores'.

420. 'right and left' of the straits.

Scylla and Charybdis are horrors taken from the story of Odysseus (Od. XII.) where they are thus described. 'Scylla...hath twelve feet dangling down, and six necks, and on each a hideous head, and therein three rows of teeth set thick and close, full of black death; up to her middle she is sunk far down in the hollow cave, but she holds forth her heads from out the dread gulf...'....'Charybdis sucks down her black water, for thrice a day she spouts it forth, and thrice a day she sucks it down'.

Scylla in short is a sea monster; Charybdis a whirlpool or vortex.

implacata, 'remorseless'.

421. *barathrum:* Greek word, 'chasm'.

ter is suggested by Homer's 'thrice a day but in 565 he clearly conceives her as spouting three times consecutively.

422. *in abruptum*, 'down the steep', 'into the abyss'.

sub auras, 'up to the skies'.

426. *prima*, 'above', *postrema*, 'below'. Vergil's picture of Scylla as 'a human face and fair maiden bosom, to the waist'...is a later conception.

427. *pistrix*, a large fish or sea-monster: in v. 116 we have *Pristis*, evidently the same word, the name of a ship.

428. 'With dolphin-tail joined to wolf's belly'; construction like that explained 65.

429. *metas*, 'the goal', obvious metaphor for a cape to be rounded, from the double racecourse round a post, or a boatrace (like that in the Aeneid) round an island with signal tree upon it (v. 129). *lustrare* Vergilian for 'traverse'.

Pachynum: S. promontory of Sicily.

430. *cessantem*...'delaying long, and sweep a wide circuit'.

432. *caeruleus*, 'sea dark', used by the poets of anything belonging to the sea: as *seagods*: Neptune, Triton, Nereus, Thetis, and nymphs (Ovid): of Neptune's *car* (Aen. v. 819) and *horses* (Ovid): of *ships* (Aen. v. 123): even of *rivergods* (VIII. 64) and even their *hair* (Ov. M. v. 432).

433. Notice the significant position of *vati*, 'if Helenus has any foresight *in prophecy*': so capta cupidine *coniunx* ('with *a bride's* love')

VII. 189: haud animo nequiquam exterrita *mater* ('not vainly moved with *a mother's* fears') VII. 370: natam egregio genero des *pater* ('give thy child to a noble prince *as a father may*') XI. 356.

The emphasis and rhetorical repetition 'if Helenus has *foresight*,...if his word is *trusty*,...if Apollo breathes *truth* into his heart...' is dramatic: it is to accentuate the earnest advice which follows: 'Propitiate Iuno'.

439. *supera:* bold and effective word, 'win' her, 'prevail with' her.

441. *Cymaeam...urbem*, Cumae, a Greek colony on coast of Campania, N. E. of the bay of Naples: founded partly from Chalcis in Euboea, partly from *Cyme* in Aeolis (Asia Minor). Vergil intentionally keeps the Greek form.

442. 'The holy lakes and Avernus with his rustling forest'. Close to Cumae are four or five lakes (Avernus, Lucrinus, Acherusia &c.) all supposed to have mysterious connection with the lower world. Even the line itself has a weird and impressive sound.

443. The 'frenzied prophetess' is the Cumaean Sibyl, the most famous of the mythical prophetic women called Sibyls. She is described (Aen. VI. 1—100) as living in a vast cave with a hundred openings, and being inspired by Apollo. The strange story of the Sibyl's leaves here told is evidently an old local tradition such as Vergil delighted to weave into his national poem.

444. The 'marks and names' are clearly *writing*: the idea is that one prophecy is written on several leaves, and can be read only when they are in order.

446. *in numerum*, 'in order': so of the measured beat of Cyclops' hammers VIII. 453. Similarly *in orbem* VIII. 673.

448. *eadem* by the run of the line clearly refers (not to the Sibyl, as some take it, but) to the *carmina* on the leaves: *quaecumque...seclusa ...illa...eadem* follow too closely on each other. 'but yet, when the hinge is swung, and the soft wind stirs them, and the open door disorders the light leaves'. The slight elaborateness and artificial character of the phrase is instinctively adopted, as often in Vergil, to soften the primitive grotesqueness of the story: in plain language, 'when the door opens and a puff of wind blows the leaves about' would sound beneath the epic dignity.

452. *inconsulti* must mean 'uncounselled' though it is a strained use of the word. The nom. is easily supplied: the people who seek an oracle.

odere: emphatic Vergilian for 'shun'.

453. *morae dispendia:* unusual and strained phrase for 'loss of time'.

tanti...quin goes together, 'let no loss of time count so high...that you fail to visit...': *quin* is justified by the sense, *fuerint tanti* practically = *impediant*.

454. *cursus...vocet*, 'thy voyage invite thee', a bold but effective personification.

457. *canat...resolvat:* oblique jussives after *poscas* 'pray her...to sing herself the oracle, and unseal her lips...'.

460. *venerata:* passive, 143.

The Sibyl in book VI. (83—97) gives them the promised prophecy,

but it is of the vaguest description: 'you will reach Latium, but repent it: Wars I see, Tiber foaming blood...the Trojan woes repeated, &c.', and is justly described by the poet as *obscuris vera involvens* 'truth wrapped in mystery'.

The poet no doubt preferred when he reached the sixth book to modify the plan; to put a characteristic oracle into the Sibyl's mouth, and transfer the duty of detailed prophecy to the Ghost of Anchises (VI. 890—2).

461. *quae liceat:* indefinite (or as it would better be called *generic*) use of subj. 'all that I may tell'.

462. *ingentem:* proleptic 'Lift Troy to the skies and *make her great* by your deeds'.

[463—471. The presents of Helenus to the Trojans.]

464. *graviā*: the long *a* is an archaism; thus in old poetry we find oppidā, omniā, debiliā, locā: and the long vowel survives in posteā, propterea, anteā, trigintā, &c.

Notice Greek rhythm as usual with Greek word: sectoque | *elephanto.*

465. *stipatque carinis*, 'packs in the hulls', Vergilian variation for *stipat carinas argento.* So *onerant dona canistris* VIII. 180; and the Scotch ballad: 'and *fill it in* a silver tassie'.

466. *Dodona* was the ancient and famous oracle of Epirus, inland, South of Chaonia, Helenus' realm.

467. He means 'a cuirass of triple links of gold' but after his manner the phrase is elaborated. The *aurum* and *hami* are the same: it is *hendiadys*, one idea presented in *two* ways. So V. 259, VII. 639.

470. *equos*, for Epirus was famous for horses: 'palmas Epiros equarum' Georg. I. 59.

471. *remigium*, abstract for concrete, see 296, is best taken with Servius of *rowers* rather than oars. We know he had lost men in Crete, 137.

[472—505. Anchises urges us to depart, and Helenus the seer advises us not to delay. Andromache gives presents and a touching farewell to Ascanius; Aeneas parts in sorrow from them, and promises a future bond between Italy and Epirus.]

473. *ferenti*, 'a speeding wind', a pretty word.

478. *hanc*, the coast you see, the Adriatic coast you must sail by.

pelago is local abl. as usual.

481. *surgentes demoror Austros:* imaginative touch, as though the winds would wait his will to rise.

483. *picturatas*, 'with broideries of gold thread': *to broider* in Latin is *pingere acu.*

484. *nec cedit honori:* a much vexed phrase. Briefly to clear the ground, (1) it seems better to read *honori*, of which MSS. are slightly in favour, which Servius read, and which is the harder reading and less likely to be altered. (2) if *honori* it must be *dative*; no poet could write *cedit honori*, *cedit* being common with dat., and mean *honori* for archaic abl. (3) *cedit* coming between *fert* and *onerat* must have *Andromache* for subject.

These things being premised *nec cedit honori* means literally 'not does she give way to honour' i.e. *nor does she fall short of honour due:*

she is equal to what the proper respect for Ascanius and Aeneas requires.

The difficulty then arises from the fact that the phrase is imaginative: *honos* is half personified (as all poets, and esp. Vergil, do), and Andromache does not give way to him but is equal to his demands.

This I believe is what Servius means: 'tanta dat munera quanta merebatur Ascanius'.

486. *quae...sint:* subjunctive final with *qui*: 'to be memorials of my handiwork'.

Notice the great beauty and pathos of these parting lines, and the reply.

489. *super*, adverbial use, here almost adjectival 'the only image left me of my boy Astyanax'.

Astyanax son of Hector and Andromache. The parting of these two, and the terror of the child at his father's helmet, is one of the best known passages of the Iliad.

490. 'Even such his eyes and hands, and such the face he shewed'; *ferebat* a beautiful word, as if the beautiful and beloved child *brought* his dear face before her. Somewhat the same effect in the wellknown line 'gratior et pulcro *veniens* in corpore virtus'.

491. *tecum: cum* is regular classical Latin after words denoting equality e.g. *parem cum* liberis condicionem, Cic.: *paria cum* Varo cetera, id.

pubesceret, 'would now have been a youth like thee': observe the strict use of impf. subj.

492. *obortis*, 'rising *over*' regular word with tears: *ob* common in composition in this sense, as obduco, obtego, obeo, occulo.

493. 'Whose adventure is over'. The longing for rest of the wayworn wanderers is always given sympathetically by Vergil.

494. *sua* rather unusual with *vivite*, 2nd person: but the order helps.

499. 'A Troy less open to the Grecian arms', less exposed to attack.

502. *olim*, 'one day'. The word is originally locative of *ole*, old form of *ille*, and means *at that time*, *then* or *there*: obviously either past or future.

503. *Epiro*, *Hesperia*, local.

504. *idem casus*, 'the same fortunes', both outcasts, and settlers in foreign lands.

The promise contained in these lines points to some recent events connecting Epirus closer with Italy. Servius mentions specially the founding of *Nicopolis* by Augustus (on the neck of the Ambracian gulf, in memory of the battle of Actium). It had the privileges of a *libera civitas*. And if Vergil's 'Kindred cities and neighbour peoples' was rather an exaggeration, it was at any rate a compliment to Augustus, and most skilfully and artistically introduced.

• [506—569. They sail on to Ceraunia, and land for the night. Palinurus awakes, and marks the sky, and gives the signal, and they start. At dawn they sight Italy. They put in at 'Castrum Minervae', where they see white horses, a sign of war followed by peace. They

pray to Pallas and Iuno: and sail on past the gulf of Tarentum, Lacinian promontory, and Caulon, till they sight Aetna, and hear the waters of the straits. They turn Southward, and anchor in harbour near Aetna.]

506. The *Ceraunian* or 'Thunderstorm' mountains are a long coast range running N.W. and ending in the remarkable promontory of Acroceraunia.

508. *umbrantur opaci*, 'are shadowed dark', proleptic.

509. *optatae*, 'welcome': they were weary with long rowing.

510. *sortiti remos*, 'parting the oars amongst us', an obscure phrase, which has not been satisfactorily explained. Perhaps the most probable suggestion is that they took the oars ashore for safety, as they were on an unknown land. It would make the moored ships secure, and in case of surprise would enable them to embark and be off more speedily.

511. *corpora curare*, regular phrase for rest and refreshment.

511—517. Notice the effect in this passage of the imaginative words and phrases 'limbs steeped in the dews of slumber', 'Night driven by the hours', 'catch the breeze with listening ears', 'stars gliding o'er the silent sky', 'Orion's golden armour'.

516. *Arcturus* ['Αρκτ-οῦρος Bear-Watcher], the bright single star beyond the tail of the Great Bear.

Hyades (ὑάδες 'rainy' stars), a constellation in Taurus which rose with sun in May and coincided with the rainy season of early summer.

pluvias simply suggests in Latin the meaning of the Greek name as Vergil often does.

Triones: Trio or *terio* an old word for plough-ox: septem-triones 'the seven plough oxen', an old imaginative name for the constellation which we call the Great Bear, became later Septemtrio or even Trio: so that *geminos Triones* means the two Bears, the Great and Little.

517. The splendid southern constellation Orion was regarded by the imaginative Greeks (whom V. follows) as a mighty hunter, with *belt and sword of gold*, who waded through the sea.

circumspicit: in a curious pregnant sense 'looks round and sees'. So XII. 896 saxum *circumspicit* ingens 'looks round and descries a huge stone': he looks *round*, because the other stars are more northwards, Orion is more southwards.

518. 'When he sees a settled calm in the heavens', *constare* expressing the certainty of the fine weather.

520. *velorum alas*, 'the wings of our sails' a favourite (and obvious) metaphor. So the sea is called 'sailwinged' *velivolum*, Aen. I. 224.

The gen. is gen. of *equivalence* or *description*, like *pubes tuorum* 'thy young comrades', I. 399: *donum virgae* VI. 409: and common with names *urbs Patavi*, *flumen Himellae*, *mons Cimini*, 'the play of Hamlet', 'the town of Bristol', 'the book of Job'.

523. Notice the repetition of the loved name *Italia*. The moment of the first sighting of Italy is a great and memorable one.

529. Notice the suggestion delicately raised in *ferte* and *spirate*, of the wind-gods and sea-gods themselves blowing soft gales.

530. The place is called Castrum Minervae, and lies just at the *heel* of Italy a few miles N. of the Sallentinian promontory. Vergil as so often suggests the name, rather than exactly gives it, by using the words *arce Minervae.*

'The harbour that opens' is Portus Veneris.

533. Notice *ab* with an inanimate agent *fluctus:* due to the personifying instinct of the poet. 'By Eastern waves bent into an arch'. [Ovid uses this *ab* without any such justification, as a kind of convenient poetical variation, e.g. *capiuntur ab hamis*, factus *ab arte.*] *Eurous*, driven on by the East wind or Eurus.

535. *latet*, 'lies hid'. Several commentators object that this is inconsistent with *patescit* above: but Henry rightly remarks that the poet first makes the ships enter (harbour opens...temple appears...they land), then *describes* the harbour [Portus...templum].

536. *refugit*, 'retires'.

538. *late* simply means that the horses are 'scattered' over the field.

541. *olim*, 'at times' as it is often used in similes, see 502. *curru* is dat., like *metu* I. 257, *aspectu* VI. 465, *amplexu* VI. 698, &c.

542. *concordia:* transferred epithet: it is the horses of course who are 'friendly'.

544. *armisona:* stately epithet, 'Pallas girt with echoing arms', 'with ringing armour'. Minerva or Pallas is invoked because it is her temple.

545. *velamur:* middle, 405.

546. *praeceptis:* abl. of attendant circumstances (like *iussu tuo* and many others) 'following the charge of Helenus'.

maxima by a common variation in the relative clause instead of agreeing with *praeceptis* in the principal clause.

547. *adolemus:* rather a strange word, like several *religious* words used in peculiar half-technical senses. Thus originally 'to increase', 'to magnify' (cf. *adolescere*, *al-o*, &c.) it comes to be used, like *macto*, for 'to honour' gods: and we have the following uses: *to honour*, adolere penates, I. 704: *to offer*, here: *to burn*, verbenas adolere, Ecl. VIII. 65: *to fire*, altaria ad. VII. 71.

Iuno was specially the protectress of Argos.

549. 'We turn the sailyard horns' the *cornua* being the bent tips of the sailyards. *Obverto* usually with *dat.*, or an *acc.* with *in*, to express that towards which the thing is turned. Here it is used absolutely: 'we turn round': the whole expression suggests the turning round of the ship to go to sea again, the opposite of *proras ad litora torquent*, 532.

[The notion of Henry and Con. that the horns being bent back must *be turned to land* when they went to sea, and *obvertunt* means *obvertunt terrae* seems very unlikely. No poet could describe going to sea by saying 'they turn the horns to *land*'. *obvertor* is 'to face round', and the *backward pointing horn* is not in the poet's mind.]

550. *Graiugenae* [*Graius*, *gen-*], 'sons of the Greeks'. *suspecta* because Helenus had told them 'all these shores are filled with the Greeks your foemen', 398.

551. *hinc*, 'next' like Greek ἐντεῦθεν: after leaving the Castrum

Minervae they soon get round the Sallentinian promontory whence they look across the great bay of Tarentum (the *instep* of Italy) to the Lacinian promontory.

Herculei: the story of the connection of Hercules with Tarentum is obscure: Servius gives half-a-dozen different versions, mostly absurd. Vergil himself had his doubts: *si vera est fama.* But the worship of Hercules seems to have been widely prevalent in these parts: there was the *Heraclean* promontory S. of Bruttium: Herculis Portus near the straits: and most important of all, *Heraclea* in the bay of Tarentum, founded by Tarentines.

552. *diva Lacinia,* 'the goddess of Lacinium' i.e. Iuno Lacinia whose temple was on the promontory, 'an object of worship to all the tribes around' says Livy (XXIV. 3).

553. 'The heights of Caulon' was the next headland (sailing S.) to the Lacinian, and the bay between was the bay of the 'dangerous Scylaceum'.

554. They pass the Heraclean promontory and then sight Aetna rising out of the sea. The whole voyage is described with great rapidity.

556. *fractas voces:* by 'broken sounds' the poet means 'sounding breakers', the *break* being the break of waves: for *vox* see 669.

557. 'The sands and yeasty surges mix' as Tennyson says: *misceo* in Vergil is a favourite word for any sort of confusion.

The sounds of Charybdis reach them on the right as they sail on across the mouth of the strait towards Aetna. The straits would be forty miles away to the North: but a poet must not be pressed.

560. *eripite:* whether 'the ships' or 'yourselves' does not matter. The abruptness is natural: he is in a fright.

561. *rudentem,* 'labouring' lit. 'groaning', 'creaking'.

563. Notice emphasis on *laevus:* as in Helenus' prophecy 412.

564. *idem,* idiomatic, 'and again'. A graphic and emphatic description: 'we are lifted to heaven on the swelling surge, and again the wave slips away, and we sink to the underworld': *manes* often for Hades, the place where they abide.

566. *ter,* see note on 421.

567. *elisam,* 'dashed up'.

The 'dripping stars' is a bold exaggeration: but it describes the feelings of the terrified sailors when the spray comes showering down from heaven upon them.

569. *Cyclopum:* monstrous one-eyed savages who lived in caves near Aetna. The story of Polyphemus, one of these Cyclopes, who shut up the Greeks in his cave, and ate them, but was blinded by Odysseus who escaped with some of his men, is well known from the Odyssey, and is alluded to briefly below, line 619.

[570—587. They land near Aetna: the volcano emits fire and lava by night. Men say Enceladus lies buried there. The night is shrouded with cloud and smoke.]

570. *ab accessu ventorum immotus,* not 'unmoved by the approach of winds', for though *ab* may be used with inanimate things (see 533) the poet could not use it with an *abstract* word like *accessus:* at the most

it would be *a ventis immotus:* and the constr. is really harsher with a negative word like *immotus*.

ab means 'from': and *immotus* is a refinement on saying 'sheltered from' 'secluded from' the assault of the winds.

571. *ipse*, the harbour *itself* is quiet: but not the volcano inland.

ruinae are the 'discharges' or 'showers' of matter shot from the crater.

578. *Enceladus:* one of the Giants who fought against the gods: Jove struck him down with lightning and put the mountain on the top of him. The names of the monsters so buried were variously given, but some such tales were common about volcanoes: the fire-scorched or fire-breathing monster is buried under a mountain (volcano) and jets out flame (eruption) or shifts uneasily (earthquake). Zeus stabs him with his bolts (lightning).

580. *ruptis caminis*, 'bursten channels', are the mouths or craters which open from time to time.

582. 'Curtains the sky with smoke'. The whole description is ornate and elaborated.

583. *immania monstra*, 'dire portents', terrible sights and sounds.

587. *nox intempesta:* an *old* phrase, used by Ennius and Lucretius. Probably an imaginative epithet 'Timeless night' suggesting the horror of that dead and blank period which has no definite hours or divisions or occupations. [This seems to be the meaning of Macrobius' obscure note 'quae non habet idoneum tempus rebus gerendis': and Servius seems to agree, explaining the phrase *intempesta* by the word 'inactuosa'.]

[588—654. Morning rises: a wretched gaunt figure comes down to the shore and implores the Trojans to take him away, or at least to kill him. He confesses he is a Greek: they reassure him. He is Achaemenides, and his comrades in terror abandoned him in the Cyclops' cavern. He tells the tale of the blinding of the Cyclops Polyphemus: and bids them depart as there are a hundred others on this coast. He himself has been living in the woods, dreading the monsters.]

588. *Eous* [lit. adj. 'Eastern'] used for Phosphorus 'the morning star' (the planet Venus): and so the 'Dawn'. *Eoo* is abl. of attendant circumstances.

591. *miseranda cultu*, 'in piteous garb' 'in piteous guise': the abl. of respect used with adj. instead of *miserando cultu*, by a common Vergilian variation: e.g. *auro solidi, duplicem gemmis, immensa volumine, pictas abiete, auro trilicem*.

593. *inluvies*, 'squalor'.

594. 'His garment pinned with thorns' as is shewn still more explicitly in the imitation of Tacitus (quoted by the comm.) 'tegumen fibula, aut si desit, spina consertum' Germ. 17.

595. This fact could not strictly be inferred from his appearance: the point is the imagined contrast between the squalid figure they saw, and the gay appearance *he must once have had*.

599. *testor* 'I adjure' a sense common with *obtestor: testor* usually only of statements to be witnessed.

600. 'By the gods and this light of heaven we breathe' light and air being identified by the poets. So *lucem pecudes hausere*, G. II. 340. Gossrau quotes Schiller 'Joy to him who breathes in rosy Light'.

601. *quicumque:* common in poetry for 'any whatever', see 654.

603. *petiisse*, 'attacked': often of *warlike* seeking.

605. *que* where we should say 'or', as often: 'Scatter my limbs into the waves, or drown me in the boundless sea'.

606. *pereo*, | *hominum*: hiatus justified by the pause.

607. The repetition *genua...genibus* suggests the *abject* fright and misery of the man: 'Clasping our knees, grovelling at our knees, he clung'.

608. Notice the difference between *quis sit* '*who* he is' (substantival) and *qui sit* '*what* he is', '*what* man he is' (adjectival).

609. *deinde:* out of place: the meaning is 'next to confess what lot afflicts him'. Vergil several times uses *deinde* so: *sic deinde locutus, sic deinde effatus*, and particularly I. 195 'Vina bonus quae *deinde* cadis onerarat Acestes'.

613. *Ulixi*, 273.

614. Greek rhythm with Greek names.

618. 'A house of gore and bloody banquets' abl. of quality or description.

621. 'No eye can look on him, no tongue accost him', *visu* and *dictu* being the ordinary ablatives of respect, the regular case used of these verbals with adjectives. (This form used to be called the passive supine till philology introduced the simpler and truer account of it.)

623—629. A good example of Vergil's relentless force in describing horrors:...'the splashed floor ran with gore...limbs oozing blood he chewed, the warm joints quivering betwixt his teeth'. For other examples see VI. 498, X. 395, V. 468 &c. A still more revolting instance below, 632.

631. *cervicem inflexam posuit:* a very precise picture: the drunken monster's neck drooped forward while his body lay back.

634. *sortiti vices*, 'cast lots for places': the whole of this description is based on the story in the ninth Odyssey; see Appendix, Homeric parallels.

636. *latebat* suggests the savage hairy projecting brow.

637. 'The flame of Phœbus' is of course the sun, so IV. 6.

640. The broken line is here dramatic and appropriate to his rapid and terrified warning.

643. *volgo*, 'all about'.

646. *cum...traho*, 'since I have been dragging'. *Cum*=per quod tempus, and the usage is perfectly regular: e.g. Aen. V. 627 Septima...iam vertitur aestas cum *ferimur:* Cic. Phil. 12. 10. 24 Vigesimus annus est *cum* omnes scelerati me *petunt:* Cic. Clu. XXX. 82 Anni sunt octo *cum* ista causa in ista meditatione *versatur*. The use of the *present* may be compared to its use with *iamdudum*.

647. *lustra*, 'haunts'.

649. The cornel grows wild in Italy. 'Its oblong red shining berries...are sold in the streets of the Italian towns. "Bad enough

food for a hungry man" said I to myself, as I spat out some I had bought in Bassano, and tasted for the sake of Achaemenides' (Henry).

650. *volsis...herbae:* characteristically varied expression: he means 'I tear up herbs and gnaw the roots'.

652. *fuisset.* He said to himself *huic me addico quaecunque fuerit* (fut. perf.), and *fuisset* is merely the past oblique of *fuerit.* So II. 94 me fors si qua *tulisset* promisi ultorem: II. 136 delitui dum vela darent, si forte *dedissent:* II. 189 si vestra manus *violasset*...magnum exitium...futurum. 'With this, whatsoe'er it were, I cast in my lot'.

654. *potius*, 'rather' than that I should remain here another day.

quocumque by a common irregularity for *quovis* or *quolibet* 'any', 601.

[655—691. They sight Polyphemus, a huge staggering blinded giant. He comes out to wash his eye in the sea: they take the Greek on board, and silently row off. Polyphemus hears, and bellows for aid: the Cyclopes rush to the shore: the Trojans hurry away, a north wind helping.]

657. *Polyphemus* is one of these Cyclopes.

658. This heavy lumbering line is imitative of the huge monster labouring along: 'a monster awful, shapeless, huge, and bereft of light'.

659. *trunca manu*, 'lopped by his hand' suggests the giant strength which naturally breaks off and dresses a pine tree as a man might a stick. The other reading *manum* is not so good in sense.

660. Notice the characteristic touch of pity for the poor blind helpless giant: the nearest approach to this pity in Homer is the simple and pathetic address of Polyphemus to his ram Κριὲ πέπον &c., Od. IX. 447.

662. At first sight a slight difficulty: 'when he touched the deep waters and reached the sea' which looks the wrong order, as Con. takes it. But probably the idea of *aequora* is *the deep sea* as opposed to the surf and shallows. The giant wades some way to wash his eye, the deep sea being not deep to him.

663. *inde*, 'with the water': only Vergil says '*from* the water' i.e. with water taken *from* thence.

666. *recepto supplice sic merito*, 'taking on board our suppliant, who had so well deserved': i.e. who had done us such service by timely warning.

669. *vox* is used for many sounds besides *the voice:* thus of a *trumpet*, VII. 519 ad vocem qua buccina signum dedit: the echo of a *blow on a rock*, vocis imago G. IV. 49: and of the *breakers*, 556.

670. *adfectare* usually to 'reach at' 'aim at', here used by a stretch of meaning for 'to reach'. Vergil after his manner means to suggest the groping and touching with the same word.

671. *Ionios*, 21.

aequare sequendo, 'rival in the chase', the poet imaginatively conceiving it as a race between the giant *and the sea.*

672. As usual we have the sound followed in due order: the sea, the land, the echo from the caverns. So V. 150, VIII. 216.

677. *nequiquam lumine torvo*, 'baffled, with savage glare'.

678. *caelo*, 'to heaven', Vergilian dat. for *ad caelum* 177.

680. Greek rhythm with Greek word *cyparissi*.

681. The oaks are the 'deep forest of Jove', the cypresses 'the grove of Diana' who was later identified by Romans with the goddess of the infernal regions, and so had the cypress sacred to her.

682. *quocumque:* used by a common irregularity for '*anywhere*' (quolibet or quovis), see 654: the word goes with the whole idea of *sailing away* which is elaborated into two clauses 'rudentes excutere...intendere vela'.

684—686. A difficult passage. It clears the ground to recognise that *ni* is here=*ne:* for any attempt to translate *ni* as *nisi* makes no possible or satisfactory sense, and Servius shews that it was anciently taken as *ne* here. [We have *nive* for *neve* Lucr. II. 734: cave *ni* neges, for *ne*, Cat. LXI. 152: and in inscriptions of the 2nd cent. B.C. *nei* and *ni* are far commoner than *ne*. They are all originally simple negatives (cf. ni-mirum 'no wonder') and the appropriation of the form *ne* for 'that not' is merely an ordinary example of differentiation.]

The only way we can then take it with existing text is as Conington, 'But the bidding of Helenus warns them not to steer betwixt Scylla and Charybdis, a handbreadth from death on either hand: so they resolve to sail back'. The general sense seems to be 'we dare not row on, coasting Southwards, for fear of Cyclopes, but must put out to sea with the wind: but we *must* not (we remember) go North, for Helenus has warned us: *therefore* we resolve to sail *back* [i.e. north-east, *not* to the straits, but to the coast of Bruttium]. But lo, a *north* wind comes and wafts us on our proper course'.

This makes perfectly good, though rather complex, sense, and may be adopted; though certainly it is obscurely expressed.

Madvig's ingenious suggestion to destroy the stop at *cursus*, and read *contra ac* (followed by K.) simplifies it: 'Contrary to Helenus' warning, not to steer betwixt Scylla and Charybdis, a handbreadth from death on either hand, we resolve to sail back [Northwards]'. For though they had not come actually from the straits, they had been coming some time in that direction.

But the other is really more natural: *contra* is better as a connecting adv.; and *monent* better as a principal verb, else the sentence is awkward.

685. *utramque...parvo:* a very Vergilian inversion. Literally 'either course with a slight remove from death', where there was *only one course*, and he means to say 'a course *on either hand* but slightly removed'.

viam is in apposition to *cursus:* and *discrimine* loose but convenient abl. of attendant circumstances.

687. *Pelorum:* the north headland at the 'angusta sedes' or straits of Messina.

688. *vivo*, 'living' rock, i.e. not an artificially built harbour but a natural rocky basin, such as is the mouth of the little river *Pantagias*, south of the bay of Catana.

689. South of Pantagias comes the promontory of Taurus: then

the bay and city of *Megara:* then the small promontory and town of *Thapsus.*

690. *errata*, 'wandered over' 'wandered by': passive corresponding to the active (poetic) construction *errare litora*, like *currimus aequor*.

[692—715. We coast along past Ortygia, where Alpheus emerged, Helorus, Pachynum, Camarina, Gela, Agrigentum, Selinus, Lilybaeum, to Drepanum. Here I lost my father Anchises, an unlooked for woe. Hence we sailed across to Africa. So ended Aeneas' tale to Dido.]

692. 'The Sicanian bay is the Great harbour of Syracuse, the opening of which lies between the point of Plemmyrium South and the island of Ortygia North, these two projections forming a splendid natural breakwater.

693. Πλημμύριον means 'the place of surges' or 'tides' so that *undosum* gives the meaning in Latin, like *pluvias* Hyadas above, 516.

694. The story was told variously, but Ovid's version is as follows: Alpheus, god of the famed river of Elis in Peloponnese, once felt the nymph Arethusa bathing in his waters: he loved her, and pursued: she fled, and at length appealing to Diana was changed into a stream which flowed under land and sea to Ortygia, where the fountain that gushes is called by her name. Alpheus fled after her and mingled his waters with hers.

696. 'Mingles with Sicilian waves at thy spring, Arethusa'. *ore* (local abl.) describes the place (close to the sea) where Arethusa *gushes out.*

698. *Helorus:* a river in low-lying land south of Syracuse.

exsupero: unusual word for 'pass'.

699. *Pachyni:* s. prom. of Sicily.

700. 'Camarina whom oracles forbade should ever be disturbed'. The story was: Camarina lay near a marsh whence a pestilence arose. The people asked the god if they should drain it; the oracle replied μὴ κίνει Καμάριναν, ἀκίνητος γὰρ ἀμείνων ('do not touch Camarina, 'tis better untouched'), but they neglected the god and drained it. The pestilence was cured, but the city lay open to the enemy, who entered by the dry marsh and took it.

The marsh is now wet again, and is the Lago di Camarana.

701—705. Camarina, Gela, Acragas (Latin Agrigentum), Selinus, the chief places, in the natural order, along the South coast of Sicily. Lilybaeum, Phœnician colony at the west end of the island.

702. This line has been suspected, (1) because a *second* mention of Gela after *campi Geloi* seems needless: (2) because uncontracted gen ending in *-ii* in Vergil's time is very rare and doubtful: (3) because neither town nor river are naturally called *immanis*: (4) because Gela has *a* long. None of the reasons are very strong.

If we keep the line, *immanis* is best taken gen. (in spite of a rather unnatural order), and referred to the violence of the stream. 'Gela named from its cruel river'. So Ovid calls the same river *non adeundus*, Fast. IV. 470.

704. *magnanimum: old* gen. instead of *-orum*, common in sub-

stantives in Vergil, *deum*, *virum*, *divom*, *Aeneadum*, *caelicolum*, &c., rare in adj. cf. VI. 307. See note on 5.

The horses of Agrigentum were famous in old days (*quondam*) before the Punic wars which desolated Sicily. Of course to say *quondam* in this sense is an anachronism: but then the whole mention of these Sicilian Greek colonies is an anachronism.

706. 'And thread the shoals of Lilybaeum perilous with sunken reefs'.

dura is 'dangerous' 'difficult': metaphorical hardness.

707. *Drepanum* at N.W. end of Sicily. The coast here is flat, ugly, and barren: truly *inlaetabilis*.

711. *erepte:* voc. attracted from *ereptus*, see above.

718. 'He ceased, and made an end, and held his peace'. It is idle to find distinctions. Vergil as often varies the word but not the real sense. The labour had been long and exciting: and the poet not unnaturally emphasizes the end of it.

The *quievit* of the chief actor is an almost ironic contrast to the terrible passion and tragedy of Dido which is coming.

THE AENEID.

BOOK IV.

[1—30. Dido distracted with love confesses to her sister Anna her newborn passion, but says she is resolved to keep faithful to the dead.]

1. *saucia cura*, rather strange words in Vergil's manner, 'long sore with her bitter trouble'.

2. *venis*, instr., 'with her veins'.

caecus, 'hidden', a common change of meaning, 'unseen' for 'unseeing'. so Browning, of the moon 'blind to Galileo on his turret'.

carpitur, 'is fretted', 'consumed', see line 32.

3. 'Oft to her heart comes back the hero's might, the honour of his race', *multus* being used almost as an adverb with *recursat.* So *Hippolytus* 443, Κύπρις γὰρ οὐ φορητὸν ἢν πολλὴ ῥυῇ.

5. *dat*, 'allows'.

6. *lustrabat* properly means 'was passing over', and there is no reason why it should not mean that here: others take it for *illustro*, which V. perhaps wished to suggest at least.

7. *Aurora*, bride of Tithonus, goddess of the dawn.

8. *unanimam*, 'one in heart' with her.

9. *suspensam terrent*, 'affright my anxious heart': the verb and part. being quite in V.'s rich and full style, like *conversa tulere* II. 131, *secreta obtecta recessit* II. 300, so also *fixum sederet* 15, *sublapsa referri* II. 169 *deceptam fefellit* 17.

11. *se ferens* as usual with a notion of *stateliness:* 'What noble presence his'. The sentence begun as an interrogation ends as an exclamation, 'who is this (?), and what a man he is (!)'.

armis may mean 'armour' (from *arma*) as it does usually, 'what mighty breast and armour': or it may mean 'shoulders' (from *armi*) as XI. 644, which goes rather easier with *pectore*, but is perhaps on the whole less likely.

12. *genus*, 'that he is sprung from gods' ('that he is the race...').

13. *degeneres animos timor arguit:* the simplest meaning is 'fear shews the baser soul', i.e. if he were of lower origin than the gods he would shew it by fear. This is taking *degeneres* = 'base', rather a strain on the meaning. [Others avoid this by translating 'fear reveals the degenerate spirits', i.e. 'Aeneas is divine, *and has not degenerated*, as he shews by his fearlessness': but this is rather far-fetched.]

14. *exhausta*, 'endured to the end'.

15. 'Had it not been my firm unchanged resolve'. V. uses both *stat* and *sedet* of resolve.

Observe *sederet*, imperf. subj. used regularly in suppositions (either of past time, or as here pres.) where the facts *have already determined otherwise:* 'had it not been my resolve, [*but it is*]'.

16. *ne cui...vellem*, 'not to consent' to bind myself to anyone, the *ne* clause gives the resolve.

17. 'Since my first love mocked and betrayed me by death'. Sychaeus her husband, slain by her brother Pygmalion, in consequence of a quarrel at the household altar, 21.

18. *taeda*, 'the marriage torch', as often.

19. *potui succumbere:* one of the cases where an indic. is found for the regular subj. of condition is with verbs like *potui, debui, licuit*, where the *meaning* makes the substitution natural. Thus *potui succumbere* is very near in sense to the strict tense *succubuissem*. (So Juvenal's famous line 'Antoni gladios *potuit contemnere* si sic omnia *dixisset*'.) The English 'might have stooped' suits either indifferently.

succumbere, 'to stoop'.

21. *fraterna caede*, note on 17.

penates the whole of the deities who presided over the household, including private images of Iuppiter, Iuno, &c. as well as various sacred relics.

22. Notice the emphatic poetic diction, every word 'rich and rare'. 'Hé only swayed my sense, and o'erthrew my faltering heart': *impello* describes the *decisive push* given to the *tottering structure*. So II. 460 *labantes* structuras *impulimus*.

24. 'I could wish the earth would gape open to her depth'. Notice *optem* potential, *dehiscat* oblique jussive, very common in Vergil (in place of the ordinary (final) construction with *ut*).

ima, predicative.

26. Observe the impressiveness given by the repetition of *umbras*. *Erebus* (ἔρεβος darkness), one of the many names of the lower world.

27. 'Sooner than I wrong thee, shame, or break thy laws'. Ordinary grammar would require *violem* and *resolvam:* the bold use of the indic. may perhaps be explained by saying that the *rejection* of the deed is thus made more forcible, just as *non violo* would be more forcible than *non violem*. Observe *prius ante...quam* redundant, like πρότερον...πρὶν in Greek.

28. *amores*, plur. 'love', so *irarum*, *metus*, &c. It is a shade less abstract than the sing.

30. *obortis*, 'rising *over* the eyes', filling and covering: the regular word for tears. This is a common use of *ob* in comp. (*occulo, obduco, obeo, obligo*, &c.).

[31—53. Anna replies: 'why waste your youth in solitary grief? though all suitors you have as yet scorned, why reject one you love? You have warlike tribes and the desert round you:. Iuno sends him, to you: think what power you would win: best keep him here'.]

31. *sorori*, dat. common in V. after participles (*Gratis imperdita, nihil tibi relictum*, &c.), especially natural after *dilecta*='dear'.

32. *carpere*, 'fret', 'pine' (lit. 'be worried', *carpo*, 'to pluck' being used by a vigorous metaphor in this sense, see line 2).

34. 'The buried shades', not perhaps a strict but a perfectly natural and effective phrase.

35. *esto* often used in vivid rhetoric where something is granted, instead of the quieter *quanquam...tamen*. 'Granted, no lover of old swayed thy sore heart, neither in Libya, nor at Tyre aforetime'. So x. 67 *Italiam fatis petiit auctoribus;* esto; *Cassandrae impulsus furiis. Num linquere castra hortati sumus?*

36. *Libyae* is probably (if right reading) the locative 'in Libya'. So we have III. 162 *Cretae considere*. *Libya* is used for Africa simply.

Tyro the Phoenician city Tyre in Palestine, whence Carthage was founded, and Dido supposed to have come.

The abl. is Vergil's common use of the local abl. without prep.

Iarbas (198), a Libyan king, son of Iuppiter Ammon, a rejected suitor of Dido. He is called king of the Gaetulians, see 326.

37. The Afric land is called 'rich in triumphs' because of the warlike peoples.

38. *placitus*, 'dear': many intrans. verbs have in poetry and old Latin these participles not strictly passive, as *suetus*, *cretus*.

40. 'The cities of the Gaetuli, a race, &c.', the apposition *urbes... genus* being loose but natural.

The *Gaetuli* lived inland S. of Mauri and Numidae.

41. *infreni* describes the bold skilful rider: a suggestive picturesque word.

Syrtis (σύρω 'I draw'), the name given to the dangerous shoals and quicksands of the coast E. of Carthage.

42. *deserta siti regio*, 'the thirsty desert': only the phrase is elaborated in V.'s manner. Aeneas could not help her against the desert: but the mention of it comes in to shew how she is cut off from aid.

43. *Barce* was the name (afterwards) of an important city in the territory of Cyrene, about 12 miles from the sea.

44. *Germani*, 17.

45. *Iuno*, both as the goddess of Carthage and the persecutor of Aeneas, would wish him to wed the Carthaginian queen, and so destroy his future in Italy.

47. 'To what a city shalt thou see this grow, what empire arise with such a marriage'. *coniugio tali*, abs. of attendant circumstances, exactly the same at bottom as the abl. abs.

49. *res* used as often of 'power': 'with what power shall the fame of Carthage rise'.

50. *sacris litatis*, *litare* properly 'to appease', 'satisfy' the gods, either absol. or with dat. of person. Vergil stretches the const. and meaning, so that it means here 'sacrificed'.

51. 'Stint not thy welcome, and fashion pleas for delay, while on the sea the storm rages, and Orion brings the rain, and the barks are battered, and the sky is stern'.

52. *pelago*, local abl., 36.

Orion. The morning setting of Orion began towards the end of October and continued (the constellation being so large) till nearly the end of November, when the last star of the constellation disappeared at dawn: the setting therefore coincided with the stormy weather of the late autumn.

[54—89. They offer sacrifice accordingly, Dido chief among them. Vain trouble! her love consumes her all the more, like a shaft left unaware by the hunter in the deer. Again and again she hears the tale, and wanders alone at night brooding over her love. The fortification works are all interrupted.]

56. *pacem*, 'forgiveness', 'favour': so it is used in the common phrase *pace tua*.

per aras, 'amid the altars', i.e. by offerings on every altar.

58. 'Ceres the lawgiver' is a Greek title θεσμοφόρος, to celebrate her as the goddess of civilisation: there was a well-known festival in her honour at Athens called Thesmophoria.

Lyaeus, one of the names of Bacchus.

All the gods here mentioned seem to have been presiding deities of marriage, and specially worshipped at Carthage.

62. *aut* 'or' is perhaps not strictly logical, but quite natural: she does first one, and then the other. The altars are called 'rich' because of the sacrifices.

63. *instauratque diem donis*, 'and celebrates the day with offerings'. *Instauro* properly no doubt 'to set up', then used of celebrating anniversary festivals, and so 'to renew'. Here it seems to be used in its simpler sense 'to celebrate'.

64. 'And scanning the cloven breasts of kine takes counsel of the gasping entrails', the expression emphatic after V.'s manner.

Notice *pectoribus*, *u* long, a relic of the old quantity of the syllable. Vergil is fond of these archaisms, in quantity as well as form.

65. These apostrophes or pauses in epic narrative are not common: see apostrophe to Dido, and note 408.

66. *est*, 'devours', old shorter form of *edit*.

69. 'Like a stag when the arrow has sped to its aim'.

70. *Cresia*, Cretan. For the simile see Introduction.

72. *nescius*. A beautiful pathetic touch: he has wounded her to death; but there is not even any pity for her: 'he knows it not'.

73. *Dictaeos* used for 'Cretan': Dicte is a mountain in the East of Crete.

Observe the extraordinary effect of the four simple words at the end of this line, 'the deadly shaft clings to her side.'

74. *moenia*, 'the buildings', 'the city'.

75. *Sidonias:* the poet uses *Tyrian*, *Sidonian*, *Phoenician*, indifferently for *Carthaginian:* as Carthage was a Phoenician colony.

urbemque paratam, 'and a home prepared' for the outcast travel-worn Trojans.

78. *demens*, like a moth round the flame.

80. *obscura vicissim* seem to go best together: 'and the moon shrouded in her turn quenches her ray'.

The whole of this passage is of unmatched passion and beauty, and

it is interesting to note the perfect simplicity of the language, to a degree rare in Vergil.

'Alone she sorrows in the empty hall, or lies on the abandoned bed: she sees him, hears him, who is far away: or clasps on her breast Ascanius, haunted by his father's eyes, if perchance she may beguile her mighty love'.

84. The commentators are much exercised to know how Ascanius is left behind when Aeneas has retired. What does it matter? The detail is exquisitely told, and exquisitely appropriate.

87. *propugnacula bello tuta*, 'bastions safe against a foe', *bello* being abl. local 'in war'.

88. *minaeque murorum*, 'the threatening walls', variation of expression just like *rotarum lapsus* 'gliding wheels' II. 235, abstract for concrete.

[90—104. Iuno speaks to Venus: 'A fine triumph—two goddesses against one woman! Better have peace: you have your way. Dido is in love, let her be given to this Aeneas, and endow him with her Punic kingdom'.

90. *peste teneri*, 'possessed by such a plague', strong words as usual.

91. *famam obstare furori*, i. e. 'that no fear of rumour checks her passion', *famam* being used *pregnantly*.

92. *Saturnia*, common name of Iuno. Saturnus was the father of the elder gods Iuppiter, Neptunus, Pluto, Iuno, &c.

93. Ironical of course. 'Truly a noble fame and rich spoils ye win'.

96. *adeo* emphasizing the negative, 'nor indeed does it escape me'.

moenia nostra, 'our city', is Carthage of course. She charges Venus with afflicting Dido from fear that Carthage might now grow great instead of the future Rome.

98. *quo nunc certamine tanto?* 'wherefore now such contention? a strange construction, lit. 'whither now (are you aiming) *with* such contention?' abl. inst. There is no need to alter the MSS. reading into acc., though it would be a common construction.

99. 'Why do we not rather press forward a lasting peace and their plighted union?' This is the best meaning to give to the word exerceo, the notion of *pressure* being the fundamental one in the stem from which it comes, *ark-* ἀρκ- *urg-*.

101. *traxit*, strong and strange word, 'has spread the passion through all her frame'.

102. 'Let us together rule this folk with equal power'.

communem, emphatic and predicative.

auspiciis. The sign of power with the Roman magistrate was his title to take the auspices: hence the consuls used to speak of their *auspicia*, achievements done under their *auspicia*, &c. So *auspicia* is practically here 'power'.

103. 'Let her bow to a Phrygian lord, and yield to thy hand the Tyrians as her dowry', i.e. let her wed your son Aeneas, and bring Carthage as her dower: the object of this apparently generous offer being, as Venus perceives (106), to transfer the fortunes and the empire of the future Rome to Carthage.

[105—128. Venus saw the guile and replied 'I consent if Iuppiter allows it: do thou prove his heart'. Iuno answers 'I will see to that. They are coming to a hunt: I will bring on a storm: the king and queen shall reach the same cavern: there shall the marriage be consummated'.]

105. *olli*, archaic form of *illi*.

106. *quo* final, 'that'.

108. *abnuat*, 'who would reject', conditional, or potential as it is called when there is no *protasis* or clause containing the condition.

109. 'If only fortune might favour thy plan': she means to hint what is put clearer in the next line, 'if only Iuppiter would allow it'.

110. *fatis incerta feror*, 'the fates rack me with doubt, if 'tis Iuppiter's will', &c. Instead of saying simply 'I am in doubt *about* the fates' the poet characteristically changes the phrase, and makes *the fates the cause* of her doubts, an artificial but intelligible way of putting it.

si velit is used in place of an indirect question after *incerta:* another stretch of idiom, instead of the regular *num:* perhaps imitated from Greek.

fero used of passion, doubt, fear, wrath, &c. So *furiis incensa feror* 376.

113. *animum temptare*, 'probe his heart'.

115. *mecum erit iste labor*, 'leave to me that task', *iste* always of the person addressed: here it means 'that you mention', see X. 42, XI. 165.

116. *confieri*, unusual passive for *confici*.

adverte 'hearken' is parenthetic, *animum* would be the natural word with *adverte*, but the verb is often used absolutely thus.

119. *Titan*. The sun according to the Greek tale was the son of Hyperion, who was one of the giants called Titans.

121. *dum trepidant alae*, 'while the scouts are all busy', *trepido* used of any kind of hurry or bustle. *Alae* may be a military metaphor, the skirmishers or outlying cavalry of the hunting host: or it may refer to an old word *alatores*, probably mounted huntsmen who helped to drive the game. Perhaps indeed *alator* is derived from the military *ala* and so the two explanations are at the bottom one. [A third suggestion, that *alae* mean the feathers tied to nets to act as scares, is less likely.]

indagine, prop. 'an encircling': used of the 'snares' set round openings in woods to catch the hunted beasts.

122. *ciebo*, 'will wake'.

126. *conubio:* Mr Munro gives reasons (Lucr. III. 776) for thinking that V. uses this word with *u* sometimes short and sometimes long: if so it is here short. [Otherwise we must slur the *i* into a *y* sound and take the word as a 3-syllable, cōnūb-iō.]

127. *hic Hymenaeus erit*, either 'this shall be their solemn wedlock' or 'here shall the marriage god be'. The former seems more likely.

128. *Cytherea*, common name of Venus, from Cythera, isle S. of Greece.

[129—159. Daybreak: and the crowd gathering for the hunt. Aeneas comes among them, swift and noble as Apollo himself. They

reach the ground, and chase the goats and stags, Ascanius among the nimblest and bravest.]

130. *iubare exorto*, 'when day dawned'. C. takes *iubar* of the morning star, because it is often used of that. But it is also used of other light (Ovid uses it of the *moon*, and *constellations*), and it is simpler to take it here of the day.

131. *lato ferro*, 'of broad point', abl. description.

132. *Massyli*, African tribe to the west of Carthage, famed for their breed of dogs.

odora canum vis, 'the keen-scented might of dogs', an archaic abstract expression, common in Greek from Homer's βίη Ἡρακλῆη onwards. So Horace, *Herculeus labor Od.* I. 3. 26, *Catonis virtus* III. 21. 12.

133. *thalamo*, 'in her chamber', V.'s local abl.

137. 'Clad in a Tyrian tunic of broidered hem'.

chlamydem circumdata, 'with the tunic cast about her', a poetic use of the accus. after the passive verb. The Greeks have two uses which look the same but are different, (1) passive ἐπιτετραμμένος τὴν ἀρχὴν 'being entrusted with the government', (2) middle προβεβλημένος τὴν ἀσπίδα 'having cast his shield around him'.

Vergil imitates both, probably without distinguishing: this is like (2). So *crines effusa* 509, *unum exuta pedem* 518, *pectus percussa decorum* 589. On the other hand *interfusa genas* 644, *os impressa toro* 659, are like (1) and are passive.

138. Observe the effective and emphatic repetition of *auro*, *aurum*, *aurea*.

in aurum describes the knot 'bound into a knot of gold'.

142. *agmina iungit*, lit. 'joins the troop', i.e. 'to himself', a variation for 'joins himself to the troop'. Vergil is fond of this variation.

143. *Patara* in Lycia and *Delos* island in Aegean were two of Apollo's best-loved haunts 'Delius et Patareus Apollo', Hor. *Od.* III. 4. 64). The Xanthus here meant is clearly a river of Lycia.

146. *Dryopes*, an ancient Thessalian people, worshippers of Apollo as being dwellers near Parnassus. *Agathyrsi* were a Scythian tribe who tattooed themselves. For the simile see Introduction.

147. *Cynthus*, mountain of Delos.

iugis, local abl.

148. The picture is vivid and pretty: 'trims and with soft leaves binds his flowing hair and twines it with gold'

150. The point of the simile is double: Aeneas is compared to Apollo in *swiftness* (haud illo segnior) and in *beauty* (tantum decus).

152. *saxi deiectae vertice*, 'dislodged from the cragtop', clearly by the approach of their enemies the huntsmen.

153. *decurrere iugis*, either 'fly down from the ridges' or (as that would be rather too much like *deiectae vertice*) 'fly down by [*or* along] the ridges', abl. instr. or local.

154. *agmina cervi pulverulenta fuga glomerant* 'in clouds of dust the herds of deer fly huddled', only V. varies the natural expression by making *pulverulenta* agree with *agmina* and *fuga* depend upon it.

156. *acri*, 'spirited'.

158. *pecora inter inertia*, 'amid the timorous game'.

[160—172. The storm comes on: they scatter: Aeneas and Dido meet in a cave where their secret union takes place. Dido grows bold and claims a marriage.]

160. *misceri* of *confused* noises, or movements, or feelings: 'the sky is troubled with loud mutterings' of the storm.

161. *nimbus*, Vergilian for '*rain*'.

163. [*Dardanius*, 'Trojan', from *Dardanus* son of Zeus, mythical ancestor of Trojans and king of Troy.]

nepos Veneris: Venus was mother of Aeneas by Anchises and grandmother therefore of Aeneas' son Ascanius.

166—188. 'First Earth and Bridal Iuno gave the sign: at that union flashed the fires and the confederate air, and the Nymphs uplifted their voices on the hills'.

These lines are meant to express the sympathetic rapture of the Powers of earth and sky at the union of the hero and the queen: for attendants on the bride are earth and Iuno herself: for marriage torch the flashing sky and air: for maidens' chant the nymph-song on the hills. The storm is (as Henry says) not only the occasion, and cloak, of the union, but also its emblem.

Pronuba, a matron who attended the bride: hence transferred to the Nuptial-Juno.

170. *specie famave movetur*, 'she regards not men's eyes nor tongues'.

172. 'Hides her fault with the fair name of marriage'. *Praetexo* being used originally *praetexere nomen culpae* with acc. of *excuse*, dat. of *thing excused:* then like many other words gets a secondary transitive meaning ('to hide') and so an acc. of the thing hidden. So 500.

[173—197. Description of Fame, and how she grows to a terrible monster. So now she flies abroad with tidings of the loves of Dido and Aeneas.]

175. *mobilitate viget*, 'mighty in speed is she' or 'nimbly she moves': literally 'she is strong in nimbleness'.

176. *parva metu primo*, 'first small and fearful', the abl. giving the *cause* or *circumstance*.

178. *ira deorum*, 'with wrath against the gods', a stretch of the Latin objective gen., perhaps helped by the common Greek gen. after words of *anger*.

179. *Coeus* was one of the Titans, *Enceladus* one of the giants. The Titans rose against their father Ouranos (Heaven) and the giants made war on the gods: and Vergil has combined the two races. The giants were sons of Tartaros and Gaia (Earth): the Titans of Ouranos and Gaia. So Earth was the mother of both.

182. *subter*, 'beneath' her plumage.

184. *caeli medio terraeque*, 'betwixt heaven and earth', a stretch of the construction of *medius*, like *ἐν μέσῳ*.

185. *declinat*, 'droops'.

188. 'Clinging to lies and evil, yet foretelling the true'.

190. *facta atque infecta*, 'true and false'.

191. *cretum*, see note on 38.

192. 'To whom fair Dido deigns to link herself in marriage'. *dignetur* subjunctive because of oratio obliqua.

193. 'Now the winter long they pass in soft dalliance'; *foveo* being properly 'to warm', and so here 'to make luxurious' or 'joyful'.

quam longa, lit. 'the winter, how long it is, ...' i.e. 'all the winter long'. A rather pretty variation of speech, which Vergil uses again VIII. 86.

[198—218. Iarbas calls on Iuppiter his father, if his power be real, to aid his son against Dido's contemptuous rejection.]

198. *Hammon*, the African Iuppiter.

The *Garamantes* were the southernmost people of Africa known to the ancients: far S. of the Syrtis, VI. 794.

200. *vigilemque &c.* 'and the sleepless fire he had made holy, the watch unceasing of the gods': a Vergilian impressive but artificial way of saying that he had instituted a hearth where fires were always kept burning in honour of the gods.

201. *excubias* is accusative by apposition to *ignem*. The other substantives *solum* and *limina* are further descriptions of the scene, the accusatives being a continuation of *excubias;* a loose but natural structure.

203. *animi* may be gen. of reference which V. (like Greek) uses very frequently: but as it is used with many verbs (as *pendere animi, cruciari animi*, &c.) more probably it is really a locative use surviving, 'distraught in soul.'

204. *dicitur*, 'is said'; rather unusual in Epic poetry for the poet to give any other authority than his own for the narrative.

media inter numina divom, 'amid the presence of the gods': rather strange but impressive phrase.

206. *Maurusia*, another form of Maurus or Mauretanus, used loosely for 'African'.

207. *epulata*, 'feasting', the part. with no notion of *past* in it: so *cantu solata laborem G.* I. 293, *noctis abactae* VIII. 407, *Circensibus actis* VIII. 636, &c.

Lenaeum honorem, 'the wine-offering'. *Lenaeus* common Greek name (ληνός 'wine-press') of Bacchus god of wine.

209. The real predicates are *nequiquam, caeci, inania:* 'Is it *for nought* we dread thee.. are thy fires *blind*... is their tumult but an *empty* din?'

212. *pretio posuit*, 'bought leave to build' as C. neatly turns it.

213. *loci leges dedimus* can be taken two ways, (1) the simpler structure 'we gave her lordship of the place' *leges* being the *right to give laws*', (2) the more natural meaning of *dare leges* 'we laid down laws for her rule', prescribed the conditions of her occupying the place.

The second is perhaps the best.

215. Notice the powerful scorn of this passage, given by the language, the metre (semiviro comitatu) and the alliteration (Maeon... ment...mitra...madentem...ferimus...famam fovemus).

'And now that Paris (Aeneas a second ravisher) with his eunuch-train', a common reproach against the Phrygians of later times, sup-

ported partly by the eunuch-worshippers of Cybele: rather an anachronism in Iarbas' mouth.

216. 'His chin and essenced locks propped on his Lydian ribbon'. So the MSS. reading *subnixus*. One MS. has *subnexus*, read by C., Ribbeck, K., Madv. No doubt the natural word 'his chin and locks bound beneath with Lydian ribbon': but the very exaggeration of *subnixus* suits the scorn of the passage, as though his languid neck wanted supporting by his effeminate costume: and the MSS. authority is overwhelmingly strong.

The *mitra* was a broad band, generally tied under the hair behind, here under the chin. *Maeonia* old name of Lydia, adjacent to Phrygia.

Observe *mentum subnixus* Greek accus. pass. constr., see 137: though *subnitor* being strictly deponent the construction is rather different from the ordinary instances. This difference is urged as argument for *subnexus*; but the variation does not seem beyond what Vergil allows himself.

217. *templis quippe tuis: quippe* ironical as often, 'to thy temples forsooth', i.e. temples vainly counted thine: there is no real power dwelling there—unless you rise to help us.

[219—237. Iuppiter hears and sends Mercury to stir up the lingering Aeneas with a stinging message: 'he is abandoning his course and proving faithless to his destiny: he must depart at once'.]

222. Observe the long vowel in arsis: adloquit*ur* ac.

223. *Zephyros*, the right wind (S. W.) to waft Aeneas to Italy. *pinnis* a variant form for *pennis*, but found here in all good MSS.

225. *exspectat*, 'waits', intrans. Verg. uses so a large number of verbs, ordinarily transitive, for variety no doubt chiefly: so *verto, volvo, praecipito, fero, pono, sisto, iungo, &c.*

fatisque...urbes, 'and regards not the city Fate has given him', Rome. Notice the common poetic plural *urbes*.

226. *celeres auras* (cf. 270, 357), a pretty instance of the transferred epithet: it is the messenger of course who is swift. So the arrow (XII. 859) *celeres transilit umbras:* so again we have *prona* petit maria V. 212: and in milder forms it is very common.

227. *talem* predicate, 'not such she vowed he should be'.

228. 'And therefore twice rescued him from Grecian arms', i.e. was allowed to rescue him.

Venus rescued Aeneas *once* from Diomede by throwing her arms and her robe around him, *Il.* V. 314: *once* at the sack of Troy, *Aen.* II. 594.

It is possible however that Verg. is thinking of the two rescues in the *Iliad* (by Venus or Aphrodite V. 314, and Neptune or Poseidon XX. 291) regardless of the fact that they were not both due to Venus.

229. 'Pregnant with empire and clamorous with war', a splendid phrase for the future martial destiny of Rome.

fore qui regeret is what is called the consecutive or generic subjunctive, 'he should be one to rule'.

231. *proderet*, 'carry forth'.

233. *super ipse sua laude*, 'himself for his own fame', order inverted (as in Greek πρὸς αὑτὸς αὑτόν, &c.) to get *ipse* next to *sua*.

molior as usual of *effort*, 'he toils amain'.

234. i.e. if he will not be energetic for his own sake, will he not be so for his son's?

235. Notice the hiatus *spē | inimica ;* so *conati imponere G.* I. 281, *domo ubi* X. 141, *pereo hominum* III. 606: and frequently with Greek words.

236. *Ausonius* one of the numerous poetic words for 'Italian', 'Roman': the *Ausones* were originally a tribe on the W. coast of S. Latium.

The *prolem Ausoniam* are the future Romans.

Lavinia arva, Latium, from Lavinium, old Latin town.

237. 'Let him sail: this is my resolve, be this the message from me'. This is the simplest translation, and the parallel emphasis on *haec*, *hic* supports it: others take it 'be thou the messenger of this (*hic nuntius*) from me'.

summa, 'the main point in brief', so 'my sentence', 'my resolve'.

[238—278. Mercury takes his wings and magic staff and flies to Atlas' top: then swoops down to Carthage, where he sees Aeneas building: he delivers his message and disappears.]

238. Notice alliteration: six syllables begin with *p*.

241. *pariter cum flamine*, 'along with the wind' and so as swift. The phrase is Homeric.

242. *virga*, the ῥάβδος or *caduceus*, the wand with which Hermes (Mercurius) is always represented. In Homer 'he lulls the eyes of men whomso he will, and others wakens out of sleep': and also conducts the dead souls to Hades. *Od.* V. 47, XXIV. 4. *Orcus*, the nether realms; called Manes, Tartara.

244. *lumina morte resignat* is variously taken, (1) 'unseals the eyes from death' i.e. raises to life again (W., G., &c.), rather a harsh use of the ablative *morte*, (2) 'unseals the eyes at death' i.e. when dead: which C., Henry, F. explain to allude to the custom of opening the dead man's eyes on the pyre, here attributed to Mercury as the escorter of the soul. This perhaps seems the best. [Other interpretations giving a different meaning to *resignat* 'fastens', 'seals again', 'troubles', &c. lack any authority for such meaning.]

247. *duri* 'patient': he has such a load to bear eternally: and the word suggests the *person* Atlas, further dwelt on in the following lines.

Atlas was the fabled giant who supported the heavens, afterwards identified with the great mountain range between the Mediterranean and the great Sahara. The tale was very variously told: Homer only says, 'he holds the pillars that keep earth and heaven asunder', *Od.* I. 52. Vergil poetically mixes the mountain and the man.

251. *praecipitant*, intrans., see 225.

252. *paribus nitens alis*, 'poised on even wings', phrase describing his smooth and swift flight, not (as some comm.) his stopping.

Cyllenius regular name of Mercury from Cyllene in Arcadia.

254. *avi similis.* Verg. is clearly thinking of a cormorant: it is so in Hom. (*Od.* V. 51), the passage from which all this about Mercury is taken: and the description exactly suits 'humilis volat aequora iuxta' *piscosos* because the cormorant is on the look-out for prey.

256—258. These lines have been suspected, because they are variously given, 258 being sometimes absent, sometimes before 257: because of the difficulty of *litus arenosum Libyae* which has no convenient construction: because of the rhyme *volabat*, *secabat:* and because of the rather strange mention of Atlas as Mercury's 'maternal grandfather'. The last two reasons are not very strong, but the difficulty about 257 is great. There are three ways of dealing with it. (1) To read *ad Libyae* with some copies: this is probably a correction and makes the rhythm very harsh. (2) To construe with C. line 257 thus, 'was cleaving the winds and sandy shore', a picturesque exaggeration for 'skimming the shore'. (3) To put a stop at *arenosum*, and construe *volabat litus* 'was flying along the shore' like *currere aequor*. So K. (2) is farfetched, and there is no *et*. (3) seems the best, though it cannot be said to be satisfactory.

For the simile see Introduction.

259. *magalia*, a Carthaginian word, 'huts', i. e. the outlying poorer houses of Carthage.

261. *atque*, emphatic, almost 'and lo!' So *Aen.* VI. 162 *atque illi Misenum—vident;* VI. 494 *atque hic Priamiden laniatum corpore toto vidit;* VII. 29 *atque hic Aeneas...prospicit.*

Notice the strength and emphasis of the phrases 'starred with yellow jasper', 'blazed with Tyrian purple'.

264. *tenui telas discreverat auro*, 'had shot the web with thread of gold', *discerno* used of contrasted colours very effectively.

265. *invadit*, 'assails'.

266. *uxorius*, 'thrall of thy wife'.

267. *oblite* by attraction for *oblitus*, like 'quibus Hector ab oris *expectate* venis?' II. 283; 'canibus *date* praeda Latinis alitibusque iaces' IX. 485: 'tune hic spoliis *indute* meorum eripiare' XII. 948.

269. *numine torquet*, 'wields with his sway'.

270. *celeres*, 226.

274. An instance of Vergil's artificiality of style; the two names for the same person sound frigid.

The meaning must be 'yet have regard to the rising (growing) Iulus and the hopes of thine heir', i. e. 'if you weakly resign your own glorious destiny, don't cheat your son of his': so that *spes heredis* means 'his hopes of inheriting' not 'other people's hopes of him'. This is shewn by the other line 234, where the message is given.

277. *mortales visus*, 'the sight of men'.

medio sermone, not to be taken strictly, as some comm., for he had finished: but it describes the *suddenness* of the departure. So again, 388.

[279—330. Aeneas is in sore perplexity: he bids his comrades prepare the fleet, and undertakes to find a chance to tell Dido. But she divines it, and in fury assails Aeneas. 'Had you hoped to steal away? Is it likely you would go, in winter, even to Troy if Troy still stood? By our past, by our love, by all my favour, I bid you stay. All I have sacrificed to you, peace with my neighbours, modesty, fair fame. Oh that I had a child by you to remind me of his lost father!']

283. *ambire adfatu* implies careful conciliation: 'with what address approach'.

286. 'Hurries it diverse ways, and scans every plan'.

289. '(Bids them) deck the fleet and muster their comrades'. The subjunctive is the indirect jussive, loosely but naturally dependent on *vocat:* there is no word of ordering, but it is readily felt in *vocat.*

292. 'Look not for such a bond to be broken', a rather strained use of *speret* for 'expect'.

293. The sense is clear, though the phrases are fresh and unusual in Vergil's manner: 'to try access, seek the happiest moment for speech, the fit method for his plan'.

297. *excepit*, 'caught', expressive of the foiled attempt at secrecy.

prima, 'at once': adj. of position constantly used for adverbs in V.

298. *omnia tuta timens*, 'fearful when all seemed safe': but V. puts it more briefly and epigrammatically, 'fearing all safe'.

300. *animi*, loc., 203.

301. *commotis excita sacris*, 'stirred by the waving emblems': the *sacra* (statue and belongings) of the god were brought out and waved about, which was the beginning of the excitement at the Dionysiac (or Bacchic) rites. For the simile see Introduction.

302. *Thyias*, dissyll., Greek Θυιάς. Notice the number of Greek words, *trieterica* (τρι-ετ 'three'...'year'), *orgia*, and the three Greek names: 'when the Bacchic cry is heard, and the three-year festival excites her, and the night-long yells upon Cithaeron summon her':

The festival is the great feast of Bacchus at Thebes, once in three years. One feature of such feasts was the nightly revel on the hills with flashing torches: and Cithaeron, the Theban mountain, was famed for such revels.

304. *ultro*, lit. 'beyond', used by V. of acts unexpected, unprovoked, spontaneous, *beyond* what might be looked for. It is often used as here of addressing a person without being spoken to. It is enough to say in English 'At length with these words she accosts Aeneas'.

305. *sperasti tacitus decedere*, 'hast thou hoped to leave in silence?' a slight variation of the ordinary structure, *spero* only going with acc. inf. ordinarily, but here having prolate inf. like *volo, tento*, &c. So again, 338.

308. *moritura*, i.e. who will kill herself.

311. *crudelis*, cruel, she means, for being so eager to go, that even winter will not stop him: as she goes on to say, if it were his home he were returning to, he scarce would start in such a season.

312. The imperfect in conditional sentences expresses a condition *not realised but excluded by the facts*, either in the present as here, or in the past. See 15. 'Wert thou not bound for strange lands and homes unknown, were ancient Troy yet standing, would'st thou seek even Troy, &c.'

314. *per ego has lacrimas...te. per* governs *lacrimas* and *te* is governed by a verb of entreaty understood: the formula of prayer allows such stretch of grammar.

316. Notice the rare but beautiful rhythm of this line.

317. *fuit aut tibi quidquam dulce meum*, the climax of this powerful and pathetic entreaty: 'or thou hast found any joy in me'.

318. *istam* 'that of thine', almost = *tuam*, as usual, see 15.

320. *Libycae gentes Nomadumque tyranni*, the neighbouring tribes and chieftains. *Tyrii*, my own people. This must be the meaning. *Nomades*, properly wandering shepherds (νομάς, νέμω 'to feed sheep'), name applied to the Numidians. *Numidae* is only another form.

322. *qua sola sidera adibam*, 'my one claim to heaven' (lit. by which alone I was rising to the stars). Notice *adibam* with peculiar impf. sense: I was *by way of* rising, I was *likely to* rise. By 'the stars' she means immortality.

324. Servius (commentator of 5th cent. A.D.) says that V. read 3rd and 4th books to Augustus and a few friends, and that he recited this passage with great emotion, *ingenti affectu*. It scarely requires his authority to make us believe this.

325. *Pygmalion*, 17.

326. *Iarbas*, 36. *Gaetulus*, 40.

327. *suscepta* 'taken in my arms'. There was a custom for the father to lift the child when newly born from the ground, as a formal acknowledgment that it was his: the usual word for this is *tollere*, and the word *suscepta* perhaps contains a similar idea.

329. *tamen*, 'in spite of all', i. e. though you have thus betrayed me: the ellipsis making it very pathetic. So X. 508 *haec eadem dies aufert*, *cum* tamen *ingentes*, &c. i. e. *though lost to us* you *yet* die glorious. So again IX. 315 *castra inimica petunt multis* tamen *ante futuri exitio*, i. e. they go forth *to die yet* first to be a bane to their foes.

ore referret, 'to bring thee back with his face' literally: i.e. 'to bring thy face to mind', 'to remind me of thee'. *referret* final subj. with *qui*, or it may be consecutive, as the two uses are often very near. Her mood is less fierce than Oenone's in like case: 'Never child be born of me, unblest, to vex me with his father's eyes'.

[331—361. Aeneas tries a soothing reply: 'I do not deny your benefits, nor did I try to steal away. I never promised you marriage. If I could have had my way, I should have gone to Troy: now Apollo, Anchises, all urge me to Italy. It is not my free choice, I must go'.]

332. *obnixus* of violent effort, 'forced down his trouble in his heart'. So of the buffalos fighting *cornuaque obnixi infigunt*, XII. 721. And of the ants equally well, IV. 407.

335. *promeritam*, '*deserved*' i. e. well of me.

Elissa, one of Dido's names.

337. *pro re pauca loquar*, 'briefly will I speak to suit the time', i. e. the case does not allow of long speeches: the crisis requires action.

furto, 'in secret', by a common and natural metaphor.

338. 'I never held out a marriage torch, or took that bond upon me'.

praetendi, half metaphorical: he means 'I never put that colour upon it'. Not even Vergil's art can soften the crude baseness of this plea.

340. *meis auspiciis*, metaphor from consuls leading an army (see

note on 102): the consul took the auspices and so it comes to be equivalent to 'command, power': so it means here 'at my own will'.

341. *componere*, 'to order', i.e. to abate, quiet, soothe.

343. [*Priamus*, old king of Troy, slain at the capture: *Pergama*, common Greek name for Troy.]

344. *recidiva*, 'risen again', 'renewed': no stress on the *cadere* element of the word.

manu common in V. with any action.

345. *Grynium* was a city of Aeolis, on the coast of Asia Minor, where was a grove and shrine of Apollo: Patara in Lycia was another centre of his worship, and hence Apollo's oracles are called *Lyciae sortes*. See 143.

347. *hic amor, haec patria est*, hic attracted as usual to the predicate. So in the famous passage VI. 129, *hoc opus, hic labor est*.

349. *quae tandem invidia*, 'what harm I pray?' It really means 'what anger?' i.e. why should any one be angry? The argument 'since you have settled in a foreign land why should not we?' is rather absurd as an excuse for his treacherous desertion.

353. *turbida imago*, 'troubled phantom' (LL). As so often, this detail is only here thus incidentally told.

354. *me puer Ascanius:* the verb is supplied from *admonet* and *terret* in the line before: and the construction is aided by the parallel sound of the sentences *me patris Anchisae... me puer Ascanius*.

This argument was suggested by Iuppiter, 234, 274.

355. *Hesperia*, 'western' land, one of the numerous Greek names for Italy.

356. *interpres* (stem PAR- 'to pass') properly means 'a go-between': and is naturally used of Mercury the gods' messenger and spokesman.

357. *utrumque caput* some take of Jove and Mercury: but *caput* rather suggests a human being; and on the whole the commoner int. 'mine and thine' is more probable.

361. *sequor*, 'I steer for', 'I seek': Vergil is rather fond of it in this slightly strained sense.

Observe the effective abruptness of the broken line.

[362—392. She bursts out upon him: 'Cruel! son of rocks and tigers! the gods are against me: all aid is gone: I welcomed him an outcast, a beggar, I rescued him: and now the gods bid him leave me. Go and perish on the way, if there be justice anywhere. Alive or dead I shall haunt thee'. She left him and was carried fainting to her chamber.]

362. *aversa tuetur*, 'glares askance': her head is turned away (*aversa*) but her eyes seek him (*tuetur*) from time to time.

366. So Patroklos to Achilles (*Iliad* XVI. 33) says 'the knight Peleus was not thy father, nor Thetis thy mother; but the blue sea and the craggy rocks'. Vergil has as usual elaborated it.

367. *Hyrcania*, a wild land near the Caucasus, reputed to bear tigers. (*Admorunt*=*admoverunt*.)

368. 'For why do I hide it? for what worse ills keep back?' She replies to herself as it were, giving reasons for no longer curbing her

passion. The change of person from *thou* to *he* is very expressive of her scorn and hate.

371. *quae quibus anteferam*, taken most simply, means 'what shall I say first?' expressing her state of resentment, with a torrent of speech waiting to break out. The subjunctive is deliberative.

372. 'No longer looks on this with just eyes', i.e. the very gods are cruel and unfair.

373. *eiectum litore* taken together mean 'shipwrecked', literally 'cast up [by the sea] upon the shore'; *eiectum* alone would be obscure, but the addition of *litore* makes it clear, although not in the usual way.

376. *augur Apollo* and *Lyciae sortes* require another verb, easily supplied: 'bid him depart' or something like that: the broken condensed style is admirably effective.

379. 'Doubtless, 'tis this the gods work for, this care breaks their rest'. *scilicet* as so often introducing irony.

382. *pia*, 'good', 'holy': used of gods by a kind of transference.

383. *hausurum*, 'will drain the cup', strong word, describing suffering to the bitter end.

Dido is acc. after Greek form.

384. *sequar—absens*, 'with murky brands I will follow thee from afar' like a Fury: smoky torches being the natural accompaniment of the nether powers: so Allecto has *fumantes taedas* VII. 457.

Dido means that *till her death* she will be like a fury haunting him from fear: his evil conscience personified, as the Furies were: and *after her death* she will be a ghost present with him. So *absens* is naturally opposed to *adero*.

387. *manes* (manis 'good': properly 'the good ones', euphemism), the shades or spirits below, often used for the nether region as here.

sub, 'down to'.

388. *medium sermonem*, 277.

390. *multa cunctantem...multa parantem dicere*. Prob. the first *multa* is adverbial, the second governed by *dicere*: such variation is quite in V.'s manner, and it is rather simpler than *cunctantem dicere* together.

391. *conlapsa*, 'swooning'.

392. *thalamo* and *stratis* are Vergil's poetic dative (recipient) where in prose we should have acc. and preposition. So *proiecit fluvio*, *truncum reliquit arenae*, *linquere terrae* &c.

[393—415. They hasten their departure: all the place is busy like an ant-hill. Dido watches them, and thus addresses her sister.]

397. *incumbunt*, absolutely used by a slight stretch of structure: just as in English 'they set to' for 'they set to work'

398. *uncta*, with pitch.

399. 'They fetch from the forest oars yet leafy and timbers unfashioned', unusual words but quite clear sense.

402. Ants do collect grain and store it: but more probably Vergil (in common with many moderns) mistook the pupae of the insect, which are seen when the ant-hill is disturbed, for grains of corn. So *Georg.* I. 185.

403. *tecto* might be local abl., as Verg. often uses it without prep., but in view of 392 it is probably dat. For the simile see Introduction.

404. *campis*, local abl. 'over the fields'.

406. *obnixae*, 332. *pars agmina &c.* 'Some drive the troop and spur the laggards: the whole path is astir with toil'.

408. The direct address to Dido should be remarked. Such apostrophes are rare in Vergil, probably used for variety. Homer has them where a name is hard to bring in except in the vocative. In elegiacs they are a common device for metre's sake (e.g. *cunis te Melicerta rapit*).

409. *fervĕre* the older conjugation-form used instead of the later fervēre. So Vergil uses fulgĕre VI. 826, stridĕre 689. He is fond of ancient forms, for variety.

411. *misceri*, a common Vergilian term for *tumultuous*, *confused* scenes.

412. 'Ah torturing love, to what dost thou not drive the hearts of men?' *quid*, cognate or internal acc. In III. 56 we have the same phrase of *avarice*, not of *love*.

414. *animos*, 'her spirit', i.e. her wrath and pride.

415. *frustra moritura* expresses the result of *inexpertum relinquat:* 'lest aught she leave untried and die in vain' as Kennedy well turns it.

[416—449. 'Anna, they are preparing to go: entreat Aeneas for me, to stay. I have not harmed him; why is he so cruel? I do but ask for a little delay'. But Aeneas remains unmoved, like an ancient oak beneath the gusts of the North.]

418. The sterns of the vessels were hung with garlands as part of the ceremony of departure.

419. *sperare*, 'to foresee', 'to look forward to': so I. 543 'at *sperate* deos', where the meaning 'hope' would be nonsense. So 'haec iam *speranda* fuerunt' XI. 275.

422. *te colere*, the *historic* inf., which as it expresses *the act* without any notion of *time* is used in a variety of cases where the *time* is unimportant: as in *confused scenes:* or in *feelings:* or as here in *habitual or repeated* acts. 'For to thee alone that traitor paid homage, to thee he told his secret moods'.

423. *molles aditus*, 293.

425. *exscindere*, prolate inf. with *iuravi*, poetical stretch of constr.

426. *Aulide*, at Aulis in Boeotia, where the Greek fleet mustered for Troy, was so long delayed, and finally started 'bearing woes to Priam and the Trojans' as Homer (II. 304) says.

427. *revelli*, 'tore up' from the grave.

428. *cur neget*, 'wherefore he should refuse'. Really *cur* is *qua-re*, and the *qua* is consecutive, hence the subjunctive. The literal rendering is 'so that on that account he should refuse'.

430. The adjectives are predicative and emphatic: 'let Him wait till flight is easy and the winds are fair', i.e. let him wait for spring weather.

434. 'Till my sad lot can teach my crushed heart to grieve', i.e. 'to bear its grief': a most beautiful and pathetic line.

436. *quam mihi cum dederis, cumulatam morte remittam*, a line full of difficulties. First the reading. *Dederit* is read by a few MSS. and several editors: but the sense runs more smoothly with *dederis:* and the message to Aeneas clearly stops at *dolere*. Again *cumulatam* is read by one MS. but it makes no sense with *morte:* and there is no authority for altering to *sorte* (Schrader), even if *cumulata sorte* was appropriate.

Taking then the reading as given in our text, it can be construed either (1) 'when granted I will repay with interest *at* my death', or (2) '...*by* my death'. Neither interpretation is very clear: but (2) seems to promise her sister that she (Dido) will soon relieve her of her hateful presence: rather too brutal and startling an address to the patient helpful Anna. On the whole then (1) is best as Morris simply turns it 'And manifold when I am dead the boon I will repay': the poet leaving it obscure how she was to repay it.

439. *tractabilis audit*, 'lends a willing ear'. *aut* is for *neque* as often after neg.

440. *placidas deus obstruit aures*, 'god closes his gentle ears', i.e. his ears which are disposed naturally to hear and be softened. Others take *placidas* 'unmoved', the result of *obstruit:* but the word will hardly bear that interpretation.

442. Commentators find *hinc...illinc* a difficulty, 'as though the north wind blew from different quarters' (C.): but V. is describing merely the fitful gusts of a storm.

446. *in Tartara*, poetic exaggeration: and so indeed is the whole phrase.

449. *lacrimae* (though the balance and rhythm of the line suggest *Aeneas*' tears) can only mean Dido's: 'his purpose stands unshaken, her tears fall ineffectual'. Her tears have just been mentioned: there is no mention of Aeneas weeping.

[450—473. Dido prays for death: she sees signs, blood on the altar, voices heard in Sychaeus' shrine, visions of Aeneas at night.]

451. *taedet &c.* 'the vault of heaven is a weary sight' (compare 'Hateful is the dark blue sky vaulted o'er the dark blue sea'.)

452—5. 'And to aid her will to fulfil her purpose and leave the light, she saw, when she was laying gifts upon the incensed altar', &c.

The connection is a little strange, but the sense is clear: the purpose is put as though it were Dido's: but it is of course *the gods*' or *the fates*' purpose, who sent her the sight.

Observe also the change of sequence, *peragat...vidit...imponeret*, which is irregular but easily explained by the order. After the historic presents *orat...taedet*, the next sentence is naturally begun in the same tense: but when he gets to the principal verb the poet substitutes the true historic tense *vidit* for the hist. pres. *videt:* and *vidit* is naturally followed by its proper sequence *imponeret*.

453. *turicremis aris*, 'incense-burning altars', stately expression from Lucretius.

455. *obscenum*, 'loathing', 'horrible', 'ill-omened'. The word is probably from root SKAV 'cover' and means 'covered over', 'dark', and so 'ill-omened', 'foul'.

457. *templum* 'a shrine' to the memory or Manes of her former (*antiqui*) husband Sychaeus: a later Roman custom which the poet attributes to Dido.

460. Notice the alliteration of v's: one of the commonest in Vergil. So VI. 833 'neu patriae validas in viscera vertite vires'.

The whole passage has a mysterious ominous sound.

462. 'And on the eaves the lonely owl wailed with his song of woe and drew out his long lament'.

culminibus, probably local abl.

in fletum, variation of phrase for the ordinary *fletu*. So we have *in numerum*, *in orbem*, *&c.*

464. It is difficult to choose between the two readings here *priorum* and *piorum*, each well supported and each appropriate in its way: 'ancient' seers and 'holy' seers. Perhaps however with *praedicta* it is better to read *piorum*, as *priorum* would be rather a repetition of *prae*. So VI. 662 *quique pii vates*.

469. *Pentheus* king of Thebes tried to stop the worship of Dionysos which had spread among the women of Thebes. He was torn to pieces by Agave his mother and her comrades, under the influence of the Bacchic frenzy. Pentheus himself is overtaken by the frenzy, and in the play of Euripides (*Bacchae* 918) says 'And now methinks I see two suns and twofold Thebes'. Vergil is here copying Euripides: *Eumenidum agmina* he takes probably from some other poet.

Eumenides, Greek name (εὐμενής 'kindly'; a propitiatory name) for Furies.

471. *Orestes* son of Agamemnon, who (acc. to the well-known tale) was pursued by Furies for slaying his mother Klytaemnestra, in requital for her murder of his father.

scaenis agitatus seems to mean 'pursued over the stage'. Vergil is thinking of the *Eumenides* of Aeschylus, and perhaps of Roman tragedies on the same subject.

Vergil has been criticised for drawing his similes from the plays (the dramatized stories) rather than from the stories themselves. But the Greek stage and the Greek literature are to the poet a noble and splendid region: nothing is more natural and dignified in his eyes than a reference to it.

472. Observe that it is not the Furies but Klytaemnestra herself who is armed with torches and black snakes and pursues him. She is a Fury as it were. Vergil is perhaps following some other poet than Aeschylus.

For *Dirae*, see note on 610.

[474—503. Resolved on death, Dido beguiles her sister thus: 'There is a way to win his love or lose my grief: the priestess of the Hesperid temple has taught me her magic arts: go build a pyre secretly in the court: I will burn all memorials of the wretch'. Anna unsuspectingly obeys.]

474. *concepit furias*, 'conceived madness', i.e. taken the mad design into her breast: below *concipit furores* 501 is used differently.

476. *exigit*, 'plans': the word (like *agito*) implying careful thought.

477. Very Vergilian variation of phrase: 'masks her design with a bright face and smooths her brow with hope'. Anyone else would have said *spe frontem serenat*.

479. *reddat*, final subj. with *qui*.

eum and *eo* are not common in poetry as *mere* personals, they are usually demonstrative. Here the poet clearly wishes to avoid the name, as the love-mad queen would naturally do. See *A.* I. 413.

482. *aptum*, lit. 'fastened': so 'studded'.

483. *Massylae*, 132; here used loosely for 'African' or 'Moorish'. *monstrata*, 'shewn', 'made known'.

484. The *Hesperides* were the daughters of Atlas, who had a garden, wherein were the golden apples (*sacros ramos*) guarded by a dragon. Vergil calls it not a garden but a 'templum'.

The place is very vaguely indicated: it is near the 'bound of ocean and the setting sun', i.e. outside the pillars of Hercules.

486. The natural int. is that the priestess fed the dragon with 'liquid honey and sleepy poppies'. If this is right, Vergil must have overlooked the fact that sleepy poppy was not the food for a dragon who had to be ever watchful: and perhaps was thinking of the beast as a savage animal who had to be soothed by the priestess.

The attempts to explain it otherwise are not happy: e.g. (1) that the honey and poppy was meant for intruders, not the dragon (Jahn and Ladewig), (2) that the dragon needed rest (!), (3) that the honey and poppy was for Dido (Serv., Gossr.).

The rare but fine rhythm of the line should be noticed.

487. *solvere mentes*, 'to unbind hearts' from love: cf. 'vel eo me solvat amantem' 479. Magic was commonly used for love-charms, whether to bind or loose.

489—491. All commonly supposed to be within the power of magic.

490. [Most texts give *ciet* which I retain. But one MS. had *movet* originally: and Ribbeck and Ken. read *movet*, perhaps rightly.]

493. *accingier* (old form for *accingi*), 'gird on', used naturally of a sword, and so here by obvious metaphor of her weapon, magic.

The accus. is taken after passive verb on the principle explained 137, a usage which is especially common in verbs of *dressing: induor, inducor, accingor*.

494. *secreta*, 'in secrecy', adj. for adv. as often.

495. *fixa reliquit*, 'left hung'.

496. *impius*, 'the evil man': as she very justly calls Aeneas with his boasted 'pietas'.

497. There is another reading *superinponas*, grammatically possible, and rather more supported by MSS. But it is more likely that Dido would give orders for others to do this heavy work: and it would be easily altered by scribes to suit *erige*.

498. *monstrat*, 'bids', by a slight but natural stretch of meaning.

500. *praetexere funera sacris*, 'makes the new rites but a cloak for death', one of V.'s compressed and forcible phrases. See 172.

501. *nec tantos &c.* 'nor such madness does her heart conceive, nor does she fear worse than when Sychaeus died', i.e. worse sorrow or wilder purpose on Dido's part.

Charles Fox (in a letter to a friend) condemns this sentiment of Anna as indelicate. But Anna is meant to misunderstand the depth and strength of Dido's feelings: it is only shallowness not coarseness.

[504—521. Dido, her pile built, crowns it and places on it an effigy of Aeneas, calls on all the gods, sprinkles all charms upon it, and prays.]

505. *taedis atque ilice secta*, 'with pine-wood and planks of oak'.

506. *intendo*, like so many words, gets a secondary meaning and changes its constr. to suit. First meaning, 'to stretch on', *vincula colle*

intendunt II. 236: then by natural change, second meaning 'to cover', with acc. of thing covered, and abl. of instr. as here.

fronde funerea, cypress and yew.

508. *haud ignara futuri*, 'well knowing what shall be', a phrase pathetic from its simplicity: really it explains *effigiem*, because the others would think the image was put there as a love-charm. Dido knew better what she meant to do.

509. *crines effusa*, 137.

510. 'Three hundred' gods is an obvious poetic exaggeration, such as are common in V. and all poets. So *tercentum iuvenci G.* I. 15, *delubra Aen.* VIII. 716.

tonat, 'calls aloud'.

511. *Hecate*, a mysterious divinity with powers above, below, and on the earth: and so was identified with Luna, Proserpina, and Diana. In her capacity as a nether power she was worshipped in little shrines at cross roads and at night: so *nocturnis triviis ululata*, below, line 609: and hence also Diana is called *Trivia*, VI. 13: and here is classed with Erebos and Chaos.

512. 'Feigned draughts from fount Avernus'. Avernus was the cavern and lake near Naples, where there was supposed to be an entrance to the under world: hence its waters would be naturally used in such rites. ***Simulatos*** is curious, and has offended the comm.: but there is a good deal of make-believe in old superstitious rites which is hardly to be called deceit, but rather conscious and permitted illusion.

513. *messae ad lunam*, in such rites the *time* when the herbs were plucked was important: so *Macbeth*, 'slips of yew slivered in the moon's eclipse' and 'root of hemlock digged i' the dark'.

514. *nigri cum lacte veneni*, 'with juice of black poison' called *lac* either because it came out white and turned dark (like spurge-juice) or perhaps simpler by a kind of oxymoron with *nigri*: 'a milk of black poison', a very unmilky milk.

cum is a poetical variation: in prose it would probably be a participle. So ***in***, 518. *veneni*, gen. of description or equivalence.

515. This refers to the superstition of the *hippomanes*, a supposed lump on the forehead of the new-born foal, which was a powerful love-charm. The mare devoured it if she was allowed to do so, and if not went mad: hence the name [ἱππο-μαν—'horse-mad'].

516. *amor* we may construe 'charm'.

518. *unum exuta pedem*, 137.

520. *non aequo foedere amantes*, 'unhappy lovers'.

521. *curae*, predic. dat., lit. 'has as a care', i.e. 'has regard for'.

[522—553. The quiet night brings no rest to Dido. She broods: what to do? seek marriage with rejected suitors? follow the Trojans? alone, or attended by my people, exiled again? Better die! My sister, the blame is thine!]

528. This line is absent from two of the best MSS.: it occurs (with *laxabant* for *lenibant*) IX. 225: and the sentence is grammatical without it. Hence most editors mark it as spurious.

On the other hand Vergil often repeats lines, *especially with slight variations*: the line is beautiful: and without it the passage ending

positae sub nocte silenti looks rather unfinished. So I follow Henry and Forb. in keeping it.

529. *animi*, loc., see 203.

530. 'Takes the night into her eyes or heart' (K.), a splendid phrase.

533. *insistit*, unusual word for 'starts', 'begins', XII. 47. In a simpler but similar sense we have *insistere limen* VI. 563, *insistere viam G.* III. 164.

adeo is enclitic here: common with demonstratives, *hic adeo*, *nunc adeo*, *sic adeo*.

534. *quid ago* might mean 'what am I about?' but comparing other passages, X. 675, XII. 637, we see that it is used vividly for future, 'what can I do, what shall I do?' So XII. 13 *congredior* 'I go to meet him', i.e. I will go.

536. *sim*, concessive use of subj. 'tho' I have so often scorned'.

537. *ultima iussa*, 'the uttermost commands', i.e. the most hard and degrading servitude.

538. *quiane...levatos*, 'Is it [to be so] because they are glad that once I helped them?'

540. *fac velle*, 'suppose I were willing', vivid use of imperative for conditional *si volam*.

superbis, transferred epithet.

542. *Laomedon*, king of Troy, had the god Poseidon to serve him for a time, and agreed that the god should build the city walls for a price. The walls were built, and Laomedon refused the price, cf. 'Ex quo destituit deos mercede pacta Laomedon', Hor. *Od.* III. 3. 21. The 'perjury' of Laomedon was a common reproach against the Trojans: so *periurae maenia Troiae* V. 811.

544. *Tyriis*, instr. abl., as is often the constr. even of *persons* when used instrumentally: e.g. *militibus urbem circumdedit*.

545. *quos...revelli*, for the Carthaginians were emigrants from Tyre: unwilling emigrants, says Dido.

546. *pelago*, 'on the sea', local abl.

547. Addressed to herself, of course: the next line to her sister. The abrupt changes are dramatic.

550. *non licuit*, 'it was not allowed', an indignant complaint rather than a question, as some mark it: tho' *non* for *nonne* is quite possible, as in 565, 592.

551. *more ferae*...'like some wild thing unwed and innocent', a beautiful expression which surely requires no comment.

552. *Sychaeo*, adj. But perhaps *Sychaei* is right.

[554—570. Mercury appears again and bids him hasten; the sea will be filled with pursuers and escape impossible.]

554. *certus eundi*, 'resolved to fly': so with inf. *certa mori*, 564.

556. *eodem*, 'the same as before', 265.

558. *omnia Mercurio similis*, some take this to mean that he was the very god himself; there was no room for doubt. But it probably means that this was a phantom, a dream, and *like the reality*.

coloremque, the *que* is elided before next line.

560. *hoc sub casu*, 'at such a time'.

561. *deinde*, 'then', i.e. 'thereafter', in consequence of this state of things.

564. *variosque irarum concitat aestus*, 'and stirs the diverse tumult of her wrath', a compressed forcible expression in V.'s manner. [There is a weaker reading *vario...fluctuat aestu*, got from 532.]

565—7. Notice the effective alliteration in these lines.

566. *turbari trabibus*, 'crowded with craft'.

iam, 'soon'.

567. *fervĕre*, 409.

[571—583. Aeneas wakes, rouses his men, cuts the cables: all is bustle and stir: they start.]

571. *subitis umbris*, 'the sudden phantom', poetic plural. [The other int., 'the sudden darkness' when the vision vanished, is not likely.]

574. *citi*, adj. for adv.

577. *quisquis es*: he believed him to be Mercury, but it was safer to be vague in addressing a god. So, IX. 22, Turnus addresses Iris as *Iri, decus caeli*, but ends up with *quisquis in arma vocas*.

578. *placidus iuves*, 'be kindly to aid', *placidus* almost = *placatus*. *sidera &c.* 'bring us favouring stars' for our voyage.

581. *rapiuntque ruuntque*, 'they scour, they scud' as C. quaintly turns it: notice the effect of the short sharp sentences, the sound imitating the thing.

583. 'With strong strokes they whirl the foam, and sweep the blue waters', a formula, occurring again III. 208.

[584—629. Dido sees them go, and rages—'Bring arms and fire—yet why? I should have thought before of vengeance. Oh sun, and gods and furies, if he must reach Italy, yet let him suffer all ills and die before his time. Arise my unknown avenger to wage eternal war with the accursed race!']

585. *Aurora*, 'the dawn', is the bride of Tithonus, and leaves her husband's bed to lighten the earth. See line 7.

The line is another formula, *G.* I. 447.

587. *aequatis velis*, i.e. in level line, in fair array.

589. *pectus percussa*, 137: so *abscissa comas*.

590. *ibit...et nostris inluserit advena regnis?* the tense of inluserit is important to the sense; 'shall he go and leave our kingdom mocked?'

596. Some take the *impia facta* of Dido, namely *her* infidelity to her dead husband Sychaeus. The sense is then 'Do I now regret my sin in loving Aeneas? I should have done so sooner, when I gave him my kingdom'. But surely it is better sense and more natural to take it of *Aeneas*: she is checking herself in her tide of fury and revenge, and says suddenly 'Hapless Dido! dost thou *now* feel his wickedness [in betraying and deserting you]? better hadst thou known it when thou gavest him thy throne!' i.e. you ought to have seen what he would do before shewing favour to him.

598. 'Behold the pledge and faith [of him] who bears with him, they say, &c.', the omission of the antecedent is natural in the burning and broken torrent of wrath.

599. Aeneas carried his father Anchises on his shoulders out of the captured and burning Troy (II. 721).

600. 'Could I not have seized and torn his body?'

non for *nonne* as often in poetry.

602. *epulandum ponere*, as *Procne* served up *Itys* to Tereus, or Atreus the sons of Thyestes.

patriis mensis, probably abl. local.

603. *verum* introduces an objection, that might be urged against the course she has regretted not taking. 'But the fortune of the fight would have been doubtful'.

fuerat is substituted for the natural conditional subj. *fuisset*, by a kind of exaggeration, the absolute statement for the conditional.

fuisset, past jussive, lit. 'let it have been': i.e. 'suppose it had been', just as the imperative is used (by a stretch) vividly for subjunctive. See next line.

604. *quem metui*, 'whom had I to fear?' she means: but again the statement is made more direct and unqualified.

tulissem, past jussive, =*ferre debui*, 'I ought to have carried fire, &c.' so the pluperfects which follow. So XI. 162 *animam ipse dedissem*, and imperf. *at tu dictis Albane maneres* VIII. 643, and below 678 eadem me ad fata *vocasses*.

606. *exstinxem* for *exstinxissem*, like *traxe*, *vixti*, *admorunt*, &c. So *extinxti*, 682.

608. *harum interpres curarum*, 'messenger of these my woes', i.e. 'who hast been sent to bring them to me' as she did 166.

609. *ululata* 'invoked with cries', the passive being a slight stretch of structure, as the verb is naturally intrans.

Hecate is here invoked as an infernal power (see above, 511) and so fit to be called on in an imprecation.

610. *Dirae:* Verg. describes them (XII. 845) as 'two pests born of Night in one birth with Tartarean Megaera: these appear at Jove's throne, if ever the king of gods is devising death or disease or war'. And so Servius says that the Furies were called Dirae in Heaven, Eumenides in hell, Furiae on earth. But Vergil plainly uses the name for Furies here simply, without such distinction.

611. *meritum malis advertite numen* 'turn upon these woes your power, as is just'. *meritum*, lit. 'deserved', i.e. 'called for', 'required by the evils'.

614. *hic terminus haeret*, 'this bound is fixed', unusual and emphatic diction after V.'s manner, but the meaning is simply 'if he is fated to reach Italy'. The phrase is from Lucretius: *alte terminus haerens* I. 77, the met. being simply from a boundary-stone stuck in the ground.

615. 'The warlike people' are the Rutuli, whose wars (under Turnus) with Aeneas occupy the second half of the *Aeneid*.

616. *finibus extorris &c.* This terrible curse (which according to the well-known story was the 'sors Vergiliana' that Charles I. opened upon in the Bodleian Library) is fulfilled indeed in the case of Aeneas, but fulfilled in a far less terrible way than Dido means.

Aeneas has to leave the camp (*finibus extorris*, &c.) to seek the aid of Euander at Rome (*auxilium imploret*): many of his comrades fall in the war (*videat indigna suorum funera*): when peace was made, Iuno (XII. 821) stipulates that the Trojan name shall be dropped, and the old name of *Latini* preserved for the mixed race (*sub leges pacis iniquae*): and he himself reigns (I. 265) only for three years (*cadat ante diem*) and his body is not found (*inhumatus*).

The fulfilment to Charles I. was much more accurate and fearful.

623. *exercete odiis*, 'pursue with hatred': *exerceo* meaning properly to *press*.

625. Notice the powerful effect in these superb lines of the second person *exoriare* with *aliquis*. '*Arise thou unknown avenger* from my bones, to hunt with brand and steel the Trojan settlers, now, hereafter, whensoe'er the strength is found. Shore against shore I invoke, wave against wave, arms against arms: let them fight, they and their sons' sons'. The 'unknown avenger' is of course Hannibal. The overhanging syllable (nepotes-*que*) subtly and finely suggests the unending hatred.

[630—662. She sends for Anna and meanwhile bidding farewell to the memorials of Aeneas mounts the pile and stabs herself.]

632. *nutricem*, the nurse (wet-nurse) was regarded with a half filial reverence and affection. So *Caieta* Aeneas' nurse is buried with honour due (VII. 1—5): and in v. 645 *Pyrgo* the nurse of the Trojan princes is a leader and a personage among the Trojan women.

633. *suam* refers to Dido, of course, though she is not the subject strictly of the clause: it is a construction according to sense. The same is true of phrases like *tenet sua quemque voluptas*.

To say that 'the black ash held her' is not an unnatural variation of phrase: it refers (not as some, to the pyre-ash, which was not kept, but) to her own ashes.

634. *mihi* with *siste*.

635. *dic properet*, common indirect jussive: in prose it would more commonly be *ut*.

637. *sic veniat*, 'so let her come' when she hath done this my bidding.

639. *finemque imponere curis*. Dido means her death: the nurse understands her in another sense, 479.

641. Some read *anilem*, but *anili* is the better supported reading, and also is less commonplace and more in Vergil's manner. 'With the speed of age', i.e. as fast as her age allowed her.

644. *interfusa genas*, 'her quivering cheeks flushed with fiery spots', the uncertain flush of extreme excitement.

The constr. is that explained, 137.

647. *non hos...usus* 'a gift ne'er gotten for such a deed'. The sword is clearly Aeneas' sword (*ensemque relictum*, 507), and we should naturally suppose Aeneas had given it to Dido: and so the later poets (Ovid and Silius) tell the tale. Aeneas wore a sword, a present from Dido, 261: and this was probably given in exchange. *Munus* may however simply be a picturesque word, and there may be no emphasis on the giving at all.

649. *paulum lacrimis et mente morata*, 'pausing awhile in tears and thought': but the ablatives are really causal.

651. *dulces dum fata sinebant* go together, 'dear while fates allowed'.

659. *os inpressa toro*, 'with her face pressed upon the couch', for constr. see 137.

660. *sic, sic:* she stabs herself here twice.

[663—705. They find her dying and bewail her, as though a town were to be conquered. Anna comes distraught and wails aloud 'Is it this? why didst thou not summon me to share thy death?' she climbed

the pyre and embraced her. Dido stirred and tried to rise, but fell back. Iuno in pity sends Iris to release her struggling spirit.]

665. *sparsas*, 'bedabbled'. The other sense 'spread wide' is less likely.

666. *concussam*, 'startled'.

667. Notice the Greek licence of open vowels (*femineo* | *ululatu*), with the Greek rhythm; as constantly in V., cf. inclusum buxo aut oricia terebintho X. 136: Parrhasio Euandro XI. 31: languentis hyacinthi XI. 69.

675. *hoc illud fuit*, 'was it this,' that thou went plotting.

678. *vocasses*, past jussive, see 604. 'Thou shouldst have summoned me to die the same death'.

681. 'That I thy cruel sister might be afar, while thou wert lying *thus*'. *sic* is very emphatic: *crudelis* is nom. not vocative.

683. *date volnera lymphis abluam* 'grant me to wash thy wounds with water', *abluam* being oblique jussive depending (by a slight stretch of construction) on *date*.

[The passage in VI. 883 *manibus date lilia plenis, purpureos spargam flores*, which is quoted as parallel, is best taken another way, both being independent verbs: 'give me lilies,...let me scatter'.]

684. 'If some last breath yet flickers there, let me catch it in my mouth', referring to the custom of the friends trying to catch the expiring breath in their mouths, as a last token of love. [Con. and Gossr. explain it otherwise as an attempt to preserve her life: but there is no trace of such a meaning, and the other is far better sense.]

685. *evaserat* with acc., as it means 'had passed', i.e. reached the top.

689. *infixum stridit sub pectore volnus*, generally taken of the wound hissing or gurgling with spouting blood. But this would be a violent exaggeration, as the blood from a stab would flow without noise. Moreover *infixum* has no fitness in that case.

It is better to take *volnus* of the *sword:* 'the sword fixed deep grides within her breast' (LL). So VII. 533 'haesit sub gutture volnus' of an arrow. Moreover *strideo* is usually of a *sharp hard* sound (hinges, swords, teeth, spears, whizzing arrows, woods in a gale, &c.) and certainly cannot mean 'gurgle'.

Observe the form *strido* (for this is probably pres.), cf. fervĕre, 409.

695. 'To free her struggling spirit and loose her knitted limbs'. There was a struggle going on, the spirit struggling to get free; and the limbs in the last effort of life become convulsed and tightened. *Resolvere* is used by a slight stretch, or *zeugma*, for both, and is best given by two words in English.

697. *ante diem*, 'before her day', i.e. before her natural term, just the same idea as *nec fato*.

698. Alluding to the custom of cutting off a lock of the dead man's hair as an offering to Proserpina the queen of Hades.

699. *damnaverat*, 'doomed'.

701. 'Trailing her thousand shifting hues against the sun', a beautiful line.

702. *Diti*. Pluto the god of Hades was called Dis by the Romans.

Observe the true poetic feeling with which the tragedy and horror of this book is made to end smoothly and sweetly, with sights of beauty and sounds of soothing.

THE AENEID.

BOOK V.

[1—34. Aeneas is sailing steadily seaward, when a storm threatens from the west, and they put into the harbour of Eryx in Sicily.]

1. *interea*, while Dido was dying, as related in the last book.

2. *certus*, 'steadfast', in his character as the hero with a fate: though behind him was the burning corpse of his deserted love, and before him the waves 'black with the north wind'. So IV. 554 he was 'certus eundi'.

Aquilone: as his course was north, from Africa to Sicily, the wind was adverse. See note on 21.

3. *Elissa*, another name of Dido.

5—7. 'The bitter grief of deep love stained, and the thought what woman's frenzy may do, draw the Trojan hearts through 'sad forebodings'.

The expression is tolerably clear though not quite accurate: the grief is Dido's grief, and it is the *thought* of this which makes the Trojans anxious.

Observe *notum* used as a nominative abstract subject. [The use is found in Livy and Tacitus, 'Observatum id antiquitus non terruit Galbam', Tac. *H.* I. 18; 'diu non perlitatum tenuerat dictatorem', Liv. VII. 8: see Roby, *Lat. Gr.* 1411.]

polluere, properly por-luere, 'to wash over', so 'to splash' or 'defile', often used metaphorically, as of *hospitium* III. 61, *pax* VII. 467.

8. *pelagus*, 'the open sea', as usual.

9. *occurrit*, 'is in sight'.

10. *olli*, old form of *illi*. Vergil is fond of this and other archaisms: see Introduction, page 9.

caeruleus imber, 'dark storm-cloud', with Vergil's slight strain of phrase.

11. *inhorruit unda tenebris*, 'the wave shuddered with the gloom', an imaginative way of describing the roughening effect of the squall.

13. *quianam*, another archaic expression, see 10. The meaning is 'why?' *quia* being simply neut. plur. of *quis*, so that quia-nam = quid-nam: *nam* is enclitic, used like ποτέ or δή in Greek, or 'now', 'then' in English after questions.

14. *deinde*, 'then', continuing narrative, would naturally come first: but it has a way of getting transposed. So: *quae deinde agitet fortuna fateri*, III. 609.

15. *colligere arma*, 'gather all the tackle in' (M), i.e. 'make all trim', as usual when a storm is coming. It need not be confined to 'furling sails', though that is no doubt a main part. [C.'s suggestion, that it is perhaps metaphorical, is not happy.]

validis incumbere remis, 'bend to the strong oar,' a perfectly intelligible expression, though it is really the *rower* who is *validus*, and the epithet is transferred.

17. *si Iuppiter auctor spondeat: auctor* is predicative; lit. 'if Jove promised, *backing the promise*', 'if Jove's word were my warrant'.

18. *sperem contingere*, 'hope to reach', poet. use of pres. inf.

19—20. In the grand manner of Vergil: 'the winds are changed: from the black west they rise and roar athwart us, and the air gathers into clouds'.

21. *tendere tantum sufficimus*, 'have strength for such an effort'.

The poet is not quite consistent in his details: they start with 'favouring *zephyrs*', IV. 563: they sail 'steadfastly', though the *north wind* blackens the waves, V. 2: and now they abandon the voyage as the wind shifts to *west*. We must not take the poet too strictly. They are sailing steadily, when a storm drives them ashore: and Aeneas has no sooner pointed out that it is their fate to land, when the threatened storm (10—20) again becomes a 'favouring zephyr'.

24. 'Fraternal shores of Eryx', because Eryx was son of Venus and Butes, Aeneas son of Venus and Anchises. Eryx is supposed founder of the town of that name on W. coast of Sicily, near the mountain also called Eryx, 759.

Sicanos, 'Sicilian': according to Thucydides (VI. 2) different from the Siculi, being two races immigrating at different times; but the Latin poets identify them, and use the two names as convertible.

25. Observe the accumulated expression, in the poet's manner.

'If duly I remember and retrace the stars I watched of old'.

28. *flecte viam velis*, 'shift sail and go about' (M).

29. 'Or one whither I would rather steer my weary ships'. *optem* subj. after *quo* consecutive: 'any land *such that thither*, &c.'

31. In IV. 710 Anchises is said to have died at 'the harbour of Drepanum', the last place in Sicily where Aeneas touched before 'the god drove him to the shores of Africa'.

33. 'The fleet rides swiftly o'er the billow', and all is now joy and hope again.

[35—71. Acestes hospitably receives him: and Aeneas finding it is the day of his father Anchises' funeral, proclaims a festival and games in his honour.]

37. 'In savage guise with javelins and Afric's bear-skin'. [Pliny says there were no bears in Africa: Herodotus, Martial, Vergil and Juvenal all speak of them.]

in iaculis, slight but natural variation for the more usual abl. inst. after an adj.

38. *Acestes* was related to be son of a Trojan maiden Egesta and the Sicilian river-god Crimisus. There is a slight strangeness in the

use of the abl. without preposition with *conceptum*. it may be abl. instr. or abl. of origin.

39. *veterum parentum*, 'his race of old', i.e. the Trojans, to whom his mother belonged.

40. *gaza agresti*, 'rustic treasure', an intentional contrast, *gaza* suggesting Oriental pomp.

41. *opibus amicis*, 'with friendly cheer', *opibus* slightly unusual meaning.

42. *primo Oriente*, abl. of time, 'at first dawn'. (*Oriens* properly of course a partic. agreeing with the sun.)

45. Dardanus, son of Zeus or Iuppiter, mythical ancestor of the Trojans and founder of Troy.

49—50. 'Which I shall alway keep as a day of sorrow and observance—ye gods, so have ye willed it!'

Notice the pathos of 'sic di voluistis': it suggests the repressed thought of what might have been.

51. *si agerem*, as usual with impf. indic. expresses a condition *not realized, excluded by the actual facts*.

'This day were I an outcast on the African shoals...still duly had I paid my yearly vows and wonted trains, &c.': *agerem* lit. 'were I spending'.

Gaetuli, an African tribe, name often used for 'African' generally.

Syrtes, (σύρω, 'to draw'), two great gulfs on the north coast of Africa to the east of Carthage, renowned for shoals and quicksands.

52. 'Or o'ertaken on the Argive sea or in the city of Mycenae', overtaken by the anniversary, as C.: others (G. W. K.) take it to mean 'caught in a storm', a sense which *deprensus* has G. iv. 421, and *prensus* Hor. Od. ii. 16, 2. But the other sense is better, and goes better with *urbe*.

Notice *Mycena* for the ordinary plural *Mycenae*: for the gen. see A. i. 247.

53. *pompas* (Greek word from πέμπω, 'to send or escort',) 'processions', its proper meaning.

54. *suis donis*, 'with due gifts', 'meet gifts', a pretty phrase.

55. *ultro*, properly 'beyond', used idiomatically of acts unexpected, unprovoked, spontaneous, *beyond* what was necessary, natural, or common. Perhaps 'even' will almost do for it here.

56. 'Not, methinks, without the purpose and the will of heaven'. Clearly *haud* goes with *sine mente*, and *equidem* with *reor*. Observe *divom* archaic gen.

58. 'Let us all pay glad homage' (*honor* often so used in V.) to Anchises' tomb and memory, as the next two lines show.

60. *velit* is jussive, either direct, 'let him consent', or more likely dependent on *poscamus*: 'let us pray for fair winds, and that he allow me to found a city, build him a shrine, and yearly pay this sacrifice'.

61. *bina*, the distributive, naturally with *in naves*, 'two head of cattle for each ship'.

62. *adhibete*, 'bid', 'invoke'.

Penates, the whole of the household gods, including sacred relics and private images of Iuppiter, Iuno, &c.

64. *si...orbem*, 'should the ninth dawn bring kindly day to mortals, and with his beams unveil the world', a varied and perhaps a modest way of saying '*when* the ninth day comes'. [Servius' idea that it means 'if the day be fine' is not likely: *almum* is a *standing* epithet, not a significant predicate, as *mortalibus* shews.]

68—9. The simplest and most natural structure here is to make *aut* answered by *seu*: 'and he who bold of might either steps forth more skilful with javelin and light arrows, or dares to engage, &c.'

69. *crudus*, properly 'hard', (stem CRU-, whence *crusta*, *cruor*, *crudelis*, *crystallus*), which is probably the meaning here. Or it may be 'raw', the secondary sense, i.e. untanned hide: but considering what the *caestus* was, a hide thong weighted with lead, the other meaning seems better.

71. *ore favete*, Greek εὐφημεῖτε, the regular cry before a sacrifice or celebration, properly 'keep holy tongue', but practically meaning 'keep silence'.

[72—103. Aeneas with a large procession offers prayer and sacrifice at the tomb: a snake, perhaps the attendant of Anchises, appears and licks up the libations: they then proceed to the banquet.]

72. *materna*, the myrtle was sacred to Venus.

73. *Helymus*, according to tradition a Trojan who had migrated to Sicily, the supposed founder of the Sicilian tribe Elymi.

aevi, gen. of respect, a use which Vergil adopts widely and extends; it is especially common with adjectives.

75. *multis milibus*, obvious poetic exaggeration, as when the shrine of Apollo (VI. 43) has 'a hundred broad passages': or a man throws a stone (X. 128) 'no small part of a mountain': or Allecto the Fury 'has a thousand names' (VII. 337).

77. *mero Baccho*, 'of wine unmixed' (with water). *merus* here an adj. in its original use: we generally find subst. *merum*. The abl. is descriptive.

The libations to the dead were of various liquids: we find wine, milk, oil, water, blood, mentioned in various combinations. See III. 66. Soph. *O. C.* 481.

80. *salvete...cineres*, 'hail ashes rescued in vain' must be the meaning. C. objects that it is harsh, as it was not the ashes but the live Anchises that was rescued, and proposes *recepti* gen. sing. But the phrase is quite natural: and C.'s proposal is really much harsher.

81. 'Spirit and shade of my sire'. Observe the poetic plural.

82. *non licuit*, better not as question: it spoils the simple sadness of the words: 'it was not to be'.

83. *Ausonius*, one of the many poetic words for 'Latin', 'Italian'. The *Ausones* were originally a tribe on the W. coast of S. Latium and Campania.

quicumque est, 'whate'er it be'. With dramatic irony the hero Aeneas is made to speak thus of the most famous river of all the world.

84. *adyta*, Greek word ἄ-δυτα, 'not to be entered', i.e. 'holy place', 'shrine'.

85. Observe the accumulated expression, 'a huge snake dragged his seven coils in sevenfold writhing'.

The poet uses *septem* and the distributive *septena* indifferently, for variety: so 120, 560, *tres...ternique*. 96, *binas*.

87. 'And glittering flecks of gold kindled his scales'. The literal expression, 'And spotty brightness kindled his scale with gold', is a very Vergilian inversion of phrase.

89. *nubibus*. Vergilian dat. of recipient after *iacit*, where in prose would have been a preposition: 'over the clouds'. So *proiecit fluvio*, *truncum reliquit arenae*, *ignotae linquere terrae*.

90. *agmine*, 'train', expressive word: certainly more likely than the meaning *impetu* which Servius gives it. See note on 211.

91. *tandem* expresses the slow motion (C.).

92. *libavitque dapes*, 'and licked the offerings'. It is quite characteristic of Vergil that this is the first mention of the *dapes*.

94. *instauro*, frequently used of *renewing* or *resuming* an interrupted service.

95. *Genium*. All living things, and even places, were supposed to have representative spirits, as it were abstract essences of the life or the place, which were divine, and were the object of special worship. Several Roman phrases arose from this belief. *Indulgere genio* meant 'to enjoy oneself'. *Lectus genialis* was 'the bridal bed', as *genius* the life spirit presided over birth.

The Genius of a place was often supposed to appear in the form of a serpent: and the belief that divine personages had animals as their attendants (*famulumne parentis*) was common.

96. *binas* for *duo*, see 85.

97. *nigrantes*: offerings to the Lower Powers were black: the *Manes* have black sheep, VI. 153: *Tempest* the same, III. 110: *Night* a black lamb, VI. 250. So *Hecate*, VI. 247.

99. 'Shades released from Acheron' to answer his summons, and taste the feast. (*Acheron*, properly a river of Hades, here as often used for the Lower World: so in the famous line 'Flectere si nequeo superos, Acheronta movebo', VII. 312.)

100. *quae cuique est copia* (grammatically an attraction of *copia* into nom.), 'each from his store'.

103. *viscera*, 'the flesh', its common usage.

[104—123. The games: first the boat-race, with the names of the ships and captains that compete.]

105. *Phaethon*, originally 'the shiner', i.e. the sun. In the later story he was the son of Sol, who rashly drove his father's chariot.

109. The prizes are placed in the midst of the 'course', i.e. the field which was afterwards the course, where the crowd naturally assembles.

112. *talenta* seems the more natural reading here: though three good MSS. read *talentum*, 'a talent of gold and silver' (each). It does not matter much.

113. *canit commissos ludos*, 'sounds the opening of the games'.

114. *pares*, 'well matched': we need not surely find any difficulty in the fact that he afterwards calls one boat 'swift' and another 'huge'.

116. *Pristis*, 'Sea-monster', was a large fish, and so a natural sign and name for a ship.

remige (like *milite*) is naturally used in the instrumental abl.

117. *Memmius*, a Latin form of *Mnestheus*, as *memini* of *μέμνημαι*. The derivation is clearly fanciful.

118. *Chimaera*, a monster, described in Homer as 'Before, a lion: behind, a snake: in the midst, a goat, breathing out the dread might of glowing fire', *Iliad* VI. 181.

119. *urbis opus*, an idiomatic phrase, 'huge as a city', 'a floating city'.

triplici versu, 'triple tier', *versus* being a 'line' of oars. Vergil here describes of course the well-known trireme, though (as often happens in his descriptions) it does not belong to the heroic times.

120. *terno*, 85.

121. *Sergia*, a patrician gens distinguished in the early history of Rome, several of them having risen to the consulship. The fact that the notorious Catiline came from this family does not hinder the poet from giving them the honour of a place here.

122. *Centaurus*, the well-known fabled monster, half-man, half-horse.

Scylla, the six-headed barking sea-monster, mentioned in the *Odyssey*. Vergil imagines several of them, in the rocks of Messina, VI. 286.

123. *Cluenti*, the only one of this family about whom much is known is the disreputable person whom Cicero defended.

[124—285. The boat-race. They start, Gyas first, Cloanthus second, Mnestheus and Sergestus behind. At the rock Cloanthus passes Gyas, who, in a rage throws overboard his pilot. Mnestheus and Sergestus race to pass him, but Sergestus sailing too close grounds on the rock, and disables his boat. Cloanthus comes in first by aid of prayer, Mnestheus second, Gyas third. Aeneas distributes the prizes. Last of all comes in Sergestus with his wreck, and receives his prize.]

124. *contra*, 'facing'.

125. *olim*, 'ofttimes'. The word is strictly locative of *olle* or *ille*, and means 'at that time', 'then'; hence its use of past, present, or future.

126. *Cori*, the north-west.

127-8. 'In calm it lies peaceful, and from the still sea rises a meadow, the sunny haunt of sea-fowl'. The line subtly suggesting the calm beauty of the scene described.

Notice *apricis*, transferred epithet, properly applied to the place, then to the fowl who haunt it.

131. *scirent*, final subjunctive, 'that they might know thence to return', i.e., might know that was the turning-point.

136. *intentaque bracchia remis*, 'their arms are strained to the oar' (i.e. they sit with their arms well forward and the oar well back to get a quick and good stroke at starting). Then he continues *intenti expectant signum*, 'a-strain they wait the signal', the strain this time being mental, and the change from one to the other quite in Vergil's manner.

137-8. 'The beat of fear tugs at their bounding heart, and eager lust of fame': the intensity and emphasis of the phrase to suit the intensity of the suspense, again very characteristic of V.

141. *versa*, 'upturned', from *verto*: certainly not *verro* as has been suggested.

143. *tridentibus:* the 'beak' (lower part of the prow) was often divided into three points or peaks, one above another.

144. sqq. for the similes, see Preface.

146. *nec sic immissis* are the emphatic words containing the predicate, 'nor borne so fast the teams whereon the drivers shake, &c.'

147. Notice the vivid bit of description *pronique in verbera pendent*, 'leaning forward to lash them'.

149. *inclusa litora*, 'the cliff-bound shores'. There are three stages, the near trees, the cliffs of the shore, and the hills behind.

150. Observe the strange variation, 'the hills struck with the cries rebound', when what he means of course is that 'the cries re-echo from the hills'. Vergil is very fond of such inversions.

151. *primis elabitur undis*, 'skims the waves in front', 'slips out to the front o'er the waves', a compressed and expressive phrase, *undis* being local abl. and *primis* really transferred epithet for *primus*, so common in V. with medius, primus, imus, and adj. of position.

153. *pondere pinus tarda tenet*, another Vergilian accumulated phrase: 'the weighty timbers check his speed' is what he means.

155. *locum superare priorem*, a stretch of meaning of *superare*, less observable in English 'to win the first place'.

157. *iunctis frontibus*, 'with level beaks'.

In the rest of the line, having already emphasised the *equality* of the two boats in the race, he varies the phrase, and says 'and plough the salt seas with their long keel', i.e. the boats are neck and neck, and their long keels parallel behind.

159. *scopulo*, the *saxum* of 124, which was the turning point or *meta*.

162. *quo tantum mihi dexter abis? mihi* is the ethical dative, or dat. of person not directly affected by, but interested in, the action of the verb. 'Prithee, why so far to the right?'

163. *stringat sine palmula*, 'let the blade graze', indirect jussive, *stringat* depending closely on *sine*.

166. *quo diversus abis?* 'whither out of thy course?'

iterum is not part of the speech.

168. *propiora tenentem*, 'nearer the rock': just the danger which he feared. C. says *propiora Gyae*, which is a feebler repetition of *instantem tergo*.

170. *radit iter laevom interior*, a thoroughly Vergilian compressed but clear expression: 'wears to the left close in on the inner course'.

172. *ossibus* (local abl.), conventional seat of deep or strong feeling.

174. *socium*, *old* form of gen. as in *deum*, *virum*, but rare in adj. 'Forgetful of his own honour and his comrades' safety' simply means that in pitching the pilot overboard he risked both the prize and the boat. So 224 we find the ship beaten, *quoniam spoliata magistro est*.

176. *rector* and *magister*, both predicates, 'himself the pilot he takes the helm, himself the captain', *magister* being the one who has general guidance and control.

177. Strictly he would turn the tiller *away* from the shore when steering close in: but this offers no difficulty in a poet.

179. *madida fluens in veste*, just as we say 'dripping in his wet garb': but in Latin the prep. is a variation of the ordinary phrase.

181. This book is a lighter interlude between the tragedy of IV. and the solemn sublimity of VI.; and we have here almost a touch of humour. See Introduction, *note on the fifth book*.

184. *Mnesthei*, Greek dat.

185. *capit ante locum*, simply 'draws ahead': lit. 'gets position first'.

186. 'Yet not his full boat's length does he lead'. Notice the emphatic *ille*, of which Vergil is rather fond: 'Camilla...non illa colo... adsueta', VII. 805: 'ille quidem hoc cupiens', IX. 796: 'tam magis illa fremens', VII. 787. See below 334, 457.

190. He calls them 'comrades of Hector': the poet's wont is to add details incidentally to the story, and about this detail we know no more.

Troiae sorte suprema, an effective phrase, 'in Troy's last hour'.

193. 'The Ionian sea' washes Greece and the east coast of Italy and Sicily. *Malea* is S. promontory of Laconia in the Peloponnese, famous for storms. The third book relates how the Trojan fugitives first sailed to Crete, then round Greece to Buthrotum, then across the Adriatic to Italy and Sicily. The line refers to the earlier part of this voyage.

195. 'Yet, oh!'—(if I only could), he means of course: such breaking off short (aposiopesis) being very effective.

196. *hoc vincite*, 'win thus far': *hoc* is cognate accusative. [If *hoc* had been meant to agree with *nefas*, V. would certainly have repeated *hoc* instead of *et*.]

199. *subtrahiturque solum*, 'the watery floor slips under them', a forcible and happy expression.

202. *animi* may be gen. of respect, see 73: or more probably it is an old locative like *domi*, *cordi*, and means simply 'in soul'. It is used not only with a large number of adj. but also with verbs (*ango*, *crucio*, *fallo*, *pendeo*, &c.) where gen. would be unlikely.

203. *spatio subit iniquo*, 'and nears a perilous course', *iniquo* being dat. [It also might be *abl*, 'and draws near on a perilous course'. V. is fond of such varieties.]

205. The crash and crackling of the splintered wood is well given in the sound.

207. *morantur* simply expresses that they are aground: the real predicate of the clause is given in *clamore*. 'The sailors fast aground rise with loud shouts'.

211. *agmine remorum celeri*, 'with swift beat of oar', *agmen* being a vivid word to describe the *regularly moving line* of oars. This suits the common use, of an army: and the use V. 90 of a snake, as also II. 212 of Laocoon's serpents. So of Tiber, II. 782.

212. *prona petit maria*, 'seeks the headlong seas', i.e. 'makes straight for the open water' away from the rock, *prona* being transferred epithet, describing really their *movement* along the sea.

[Others construe 'sloping' to the shore, which makes obscure and ineffective sense, and is an unexampled use of the word.]

214. *nidi*, 'brood', as often.

215. *fertur in arva volans*, 'flies to the field', as C. says a general description of what she does, after which follows the detailed description which contains the parallel.

Notice the sound-imitation all through: the checked fluttering in *plausum...ingentem*, and the liquid smoothness of what follows.

216. *tecto*, local abl. without prep. common in V., 'in the cave'.

218. *ipsa*, i.e. 'of her own accord'.

ultima aequora, 'the finish' of the course.

220. 'Struggling on the high rock and in the shallows' is a phrase expressive enough, though *in scopulo alto* perhaps is not perfectly exact. But the picture of the man aground on the rocks with the high crag above him is easily understood.

222. *discentem*, Vergilian variation for 'striving', and more expressive. There is even a certain grim approach to humour about it, a quality which we notice elsewhere in this book, 181, 357.

224. *consequitur*, 'overtakes'.

Notice the abrupt change of subject in *cedit*, where however the sense is not doubtful.

225. 'And now alone is left Cloanthus, close on the goal'.

228. *studiis*, 'with cheers' he means: the word properly meaning 'party-zeal', and so suggesting the excitement of the spectators at a good race.

229—30. 'These brook not to lose [are indignant if they should not keep] an honour won and prize already theirs, and are fain to barter very life for victory: Those their good fortune cheers: their hope becomes their power'. Very terse and forcible lines.

230. *vitamque...pacisci*, in xii. 49 we have *letumque sinas pro laude pacisci* the opposite view of the same idea. *Pacisci* means 'to bargain', and the bargain can be regarded as an exchange of *life* for honour, or *death* for honour.

233. *ponto*, 'towards the sea', dative, according to Vergil's constant use, where in prose would have been used the acc. with prep. See 88.

utrasque, plur. by a poetic stretch of usage for sing. So *utraque tempora*, 855.

234. *in vota vocare*. A Vergilian variation for 'invoke with prayers'.

235. *aequora curro*, 'o'er whose waters I fly', acc. of extent which Vergil is rather fond of using with verbs of motion. So *maria omnia vecti* i. 524, *innare paludem* vi. 369.

237. *voti reus*, technical phrase, 'bound to my vow', i.e. bound to fulfilment.

The gen. is respect.

240. *Nereides*, the sea-nymphs, daughters of the sea-god Nereus.

Phorcus, a son of Pontus and Terra, a sea-god.

Panopea, one of the Nereids.

241. *Portunus*, a Roman sea-god, originally, no doubt, 'the god of Harbourage', named with the Roman unimaginative directness; but when the rich Greek mythology was adopted by Rome, and the identification of Gods began to take place, Portunus was identified with the Greek Melicerta. See Ovid *Fast.* VI. 547, where the story of Melicerta is told at length.

244. 'Son of Anchises', merely one of the stately varieties for the name Aeneas.

247. *in naves ternos*, see 62 for exactly the same usage of prep.

251. 'Round which the broad stripe of Meliboean purple ran in double wave.'

Meliboea, a Thessalian town at the foot of mount Ossa. Verg. borrows the word from Lucretius II. 500 who speaks of 'Meliboeaque fulgens Purpura'.

Maeander is the well-known winding river in Caria, used metaphorically in Latin, as 'meander' is in English.

252. *intextus*, 'broidered therein': the design was woven into the fabric.

puer regius, the prince Ganymede, who was carried off by the eagle for his beauty to be the cup-bearer of Iuppiter. The scene of the tale is the Mysian mount Ida.

254. 'The swift armour-bearer of Jove' is the eagle, *minister fulminis* as Horace calls him.

255. *sublimem; proleptic* use of the adj. (like 'sucked *dry*', 'wore it thin'), describing the effect of the verb.

The poet does not tell us how the boy was represented both 'wearying the stags', and 'snatched aloft by the eagle': prob. as C. suggests, there were two scenes embroidered.

256—7. Observe the vividness of these two touches in the picture.

259. Vergil calls it a 'cuirass knitted of smooth links and triple thread of gold' after his elaborate manner: but the *aurum* and *hami* are the same thing. It is what is called *hendiadys*, an idea presented in *two* ways.

260. *Demoleos*, an unknown Greek, not in the *Iliad*.

261. *Simoenta*, Greek acc. of *Simois* (Σιμόεις), the famous river of the Troad. Observe the Greek rhythm (long vowel not elided) of 'sub Ilio alto': so *te, amice, nequivi*, VI. 507: *Parrhasio Euandro* XI. 31.

262. *donat habere*, Greek use of infin. Explanatory (*epexegetic* as they call it) of the verb: Cf. δῶκε λαβεῖν, δῶκε φέρεσθαι.

264. *connixi humeris*, 'labouring shoulder to shoulder'. lit. 'with shoulders'.

265. *cursu agebat* (abl. of manner), 'chased amain'.

266. *lebetas*, λέβητας, 'cauldrons'.

269. *taenis*, contracted abl. from *taenia*, 'band'.

271. The rhythm and run of the line would lead us to take *ordine uno* with *debilis*, 'one line of oars disabled' rather than with *agebat* 'was rowing crippled with one bank of oars': though either is obviously sense.

273. *viae in aggere*, 'on the piled roadway', the high road embanked as it goes over plain or marshy place.

276. *fugiens* describes the effort: *nequiquam* shews it is vain.

278. *arduus*, 'aloft', adj. and personal, as so often instead of adv. with words describing position. See 151.

pars volnere...plicantem, description elaborated in Vergil's effective way, 'half lamed with wounds clogs his way, as he struggles with knotty spires and coils upon himself'.

nixantem, alii *nexantem*, but the first gives really the stronger and more emphatic sense, is more likely to have been corrupted, and is rather better supported. *nexantem* would have been rather too near *plicantem* in sense.

281 is not a meaningless repetition, for the sense is 'Yet sails she tries, and with sails she succeeds'. The emphatic position of *vela, velis* is quite right, as opposed to the futile *remigium*.

282. *promisso*, the promise apparently being that all who tried should receive something. *Servatam ob navem laetus* however looks as if Aeneas might have naturally refused the prize to the wrecked boat, but relented in his favour.

284. *operum Minervae*, weaving, spinning, and embroidery. Observe *datur* with *-ur* long by the stress of the foot coming on it (arsis).

285. *Cressa*, 'a Cretan'. *genus*, acc. respect.

[286—361. The foot-race. They start: Nisus and Euryalus, Diores, Salius, Patron, Helymus, Panopes. Nisus first, Salius second, Euryalus third. Nisus slips in some blood, and falls, but trips Salius, and wins the prize for his friend. Aeneas consoles Salius, and Nisus also.]

286. *misso*, 'over', *mitto* often in poetry for *omitto*.

288. *theatri circus*, 'the round of a theatre'. V. after his manner uses the well known and significant words in a slightly unusual connexion.

289. *quo se...tulit*, 'thither the prince repaired with many thousands attending, to the midst of the seats'. *consessu*, abl. of place closely with *medium*, a variation for *in consessum medium:* the word might mean 'the seated throng', but if so here would be anticipatory, as they were only *going* to the seats: so the sense given is more likely. Notice that *medium* is proleptic describing the *result* of *tulit*.

[Others make *consessu* dat., a rather harsher structure with the same sense.]

290. *exstructo*, 'on a raised throne', abl. of place again. The word originally part. is used as subst.

291. *velint*, subj. due to *consecutive* (or to use a more precise word, *generic*) sense of *qui*, 'any who may wish', 'whosoe'er wishes'.

293. *Sicani*, note on 24.

294. For these broken lines see Introduction, note on book V.

296. *amore pio*, 'fair love' (M): the word suggests the deep and pure love of close kindred, though these are only comrades.

299. *Tegeaeae*, 'of Tegea', city of Arcadia in central Peloponnese.

300. *Helymus*, 73. The other names are most probably adopted by V. out of the earlier poets, though he is apparently often free in his handling of the traditions.

Trinacrii, 'Sicilian' from Trinacria a name of Sicily, lit. 'three-cornered': probably really a corruption of old Homeric word Θρινακίη with which the island was identified.

302. *fama obscura recondit*, 'whom rumour dim doth hide' (M). Observe the self-contradiction of the phrase for the sake of epigrammatic effect (oxymoron). Their fame was obscurity.

306. *Cnosia*, 'Cretan' from Cnosus, old town near the N. coast of Crete. The modern Candia is not far from the site of Cnosus.

307. *caelatam argento*, 'carved with silver' probably means 'silver-chased', i.e. that the haft of the axe was adorned with silver devices.

ferre, 'to bear' goes with *dabo*, and is epexegetic inf. after the Greek. See note on 262.

309. *caput nectentur*, 'shall have their head twined'. *caput* may be acc. respect; but Vergil is so fond of the objective accusative after passives, in imitation of Greek middle and passive use (e.g. προβάλλομαι τὴν ἀσπίδα, 'I put my shield in front of me', *med.* and ἐπιτέτραμμαι τὴν ἀρχήν, 'I have had the rule entrusted to me', *pass.*), that this is probably to be referred to such imitation. We have many instances where the acc. resp. is impossible, and the other must be the true explanation. e.g. *curru subiuncta leones* X. 157, *per pedes traiectus lora* II. 272, *os impressa toro* IV. 659, *suspensi loculos lacerto* Hor. *S.* I. 6. 74. The same elastic use of object. accusative after passive is common in English. 'He is well taken *care* of', 'I was never done *justice* to'. 'We were shown *the way*.'

In 269 *evincti tempora* may be the same constr.: though this also may be acc. respect, and the same doubt may be raised about *saturata dolorem* 608, though I prefer to take it as the Greek constr.

310. *phaleris*, 'trappings'.

311. *Amazoniam*, the Amazons, the famous female warriors, are only cursorily mentioned in the *Iliad*, III. 188, but are spoken of by Vergil as having fought before Troy under their leader Penthesilea, I. 490. They were noted archers.

313. 'The buckle clasps it with its smooth gem' is a Vergilian elaboration of phrase, the *gem* and the *buckle* being the same: compare 'telis volatile ferrum' VIII. 694, 'horrescit seges ensibus' VII. 526, 'virgulta sonantia lauro', &c. See note on 259.

[*fibula* is fig-bula, 'the fasten-thing'. Cf. *ta-bula*, 'the spread out thing', &c.]

316. *corripiunt spatia*. Lit. 'snatch' the course, a favourite emphatic phrase of V. for 'speed along' the course. So *rapio cursum, rapio viam*, &c.

317. *ultima signant*, 'their eyes mark out the goal', a good description of the straining eager expression of starting runners. [The other int. 'others mark out the goal', adopted by C. in his notes, though abandoned in his translation, is very unlikely with its intolerable change of subject.]

320. The comm. quote this phrase from Cicero (Brut. 47) 'Proxumus sed longo intervallo tamen proxumus'; perhaps it was already proverbial.

323. *sub ipso*, 'close behind him'. The *ipse* only makes the proximity greater: 'close to the man himself'. So of motion, with acc. 327.

324. *calcemque terit iam calce*, 'rubs heel to heel', i.e. foot to foot. [C.'s suggestion that the *heel* of the hind man's front foot touched the heel of the front man's hind foot is surely absurd.]

325a–6. 'And if the course were longer, he would slip by to the front and pass him, or leave the race drawn'.

This must be the meaning, and we must adopt the common alteration *ambiguumve* for the MSS. reading *ambiguumque*. [Henry and C. retain the MSS. and construe...'pass him, and leave behind him who

is now doubtful', a very harsh and obscure construction. The Homeric parallel which C. quotes to support his view, τῷ κέν μιν παρέλασσ', οὐδ' ἀμφήριστον ἔθηκεν, seems to me to make for the other int., as it merely suggests to Vergil the antithesis between a *clear victory* and a *dead heat;* which antithesis he has worked in, *with a variation* as usual.]

Observe the vivid use of the primary subjunctive, as if it were a condition still realisable: i.e. as if the race were being now run before our eyes. So XI. 912, *continuo ineant pugnas, ni Phoebus tinguat equos...*'

327. Observe *finis* fem., a late use: cf. *la fin* in French.

329. *ut forte*, not 'where', but 'as it chanced that', a loose use of *ut* giving the *circumstances:* Vergil is fond of this. Cf. VII. 509 *ut forte scindebat*, XII. 270 *ut forte constiterant*, XII. 488 *uti forte gerebat.* So below line 388 and especially 667, where the true nature of this *ut* is shewn by the following *sic*.

330. *fusus*, the blood, of course.

332. 'Kept not his stumbling step as he trod the place', phrase elaborated in V.'s manner: *titubata* and *haud tenuit* two stages of the fall.

Observe the *passive* titubata; Verg. is rather given to the use of intrans. participles passive, as though from transitive verbs: probably an archaism.

333. *sacro*, being victim's blood.

334. *ille*, 186.

336. *arena*, by a stretch for 'soil': perhaps, as Wag. Con. say, the suggestion is of the circus.

337. *emicat*, 'darts forth', expressive word. Observe *-us* long in arsis before vowel.

339. Notice the characteristic variation of phrase, 'Diores *is* the third prize'.

340. *ora prima patrum*, another Vergilianism for 'the gazing sires in the front'.

342. *reddi poscit*, common poetical stretch of construction for the prose *ut redderetur*.

344. A beautiful line: 'And valour lovelier to view in so fair a form'. Notice Vergil's sure poetic touch in the bold word *veniens*, as though the strength and beauty offered itself for approval.

345. *proclamat*, 'calls aloud'.

346. *subiit palmae*, 'has reached the prize', unusual words after the poet's manner.

347. *reddantur*, ordinary conditional subjunctive: the sense is 'has won the meed in vain, should the first place be given to Salius'. The indicative in apodosis is perfectly natural, owing to the sense, which is a little compressed. If expanded into the strict conditional form it would be: 'he has won the meed, *and his winning would be vain*, if the first place &c.' Such formal irregularities of the conditional sentence, due to rapidity of style or substitution of something else for the proper apodosis, are very common, e.g. *memini* numeros si verba *tenerem Ecl.* 9. 45, multa me *dehortantur* ni studium *superet* Sall. *J.* 31, and below 355 *merui...ni tulisset.*

[C. and W. treat *reddantur* as due to orat. obliq. which is inferior sense and very unlikely grammar, as the principal verb *venit* is indicative. Others read *reddentur* and *redduntur*, plainly alterations.]

350. *me liceat*, 'let me be suffered' (jussive). Observe the acc. inf. after *liceat*, in place of ordinary dative.

351. *tergum inmane*, 'monstrous hide', *inmanis* neg. of old adj. *manis*, 'good, kind', (whence the euphemism 'the good' *Manes* for the Departed Spirits,) originally 'horrible', 'savage', hence 'huge', 'mighty'.

Gaetuli, 'African', 51.

352. *villi*, 'shaggy hair'.

355. *laude*, rather a strange Vergilian stretch for 'merit'.

Observe *merui...ni tulisset* on the principle explained 347. *merui*, 'I have earned' implies *habuissem* or some such word, 'I should have won'.

357. Observe again here the approach to humour noticed in 181. Nisus woe-begone pleading for a prize with a muddy face, is an object only suited to this lighter book.

358. *olli:* for the form, see 10. The case is unusual, Vergil employing the constr. of *irrideo*, as *rideo* takes acc.

359. *Didymaon*, an unknown or invented artist.

Observe *artes* plur. in concrete sense, just as we say 'the workmanship'; compare for plural *nidi*, 214.

360. The line must mean 'reft by the Greeks from Neptune's sacred portal', as K. W. &c. take it, *Danais* being dative of the agent, not unfrequently used after passive participle in imitation of the Greek: e.g. *nihil tibi relictum*, VI. 509: *mihi iuncta manus*, VIII. 169.

How the shield was recovered from the Greeks by Aeneas before Troy, Verg. does not say.

[362—484. The boxing bout. Dares, a great Trojan boxer, alone offers, and after a pause claims the prize. Acestes urges the aged boxer Entellus to compete, who reluctantly agrees, and challenges Dares. Dares eluding a blow, Entellus falls heavily, and exasperated thereby beats Dares all over the field. Aeneas stops the fight. Entellus slays with a blow the prize ox to Eryx his hero-patron.]

363. *praesens* might mean simply 'ready', 'present', in its original and common sense: but Vergil so often uses it to mean 'active', 'powerful', of gods, and semidivine personages, that this is probably the real suggestion of the word, even when used of the boxers: 'who-e'er has valour and strong spirit in his breast'. Cf. *praesenti marte*, VIII. 495, and especially, si quid *praesentius audes*, XII. 152.

366. *velatum auro vittisque*, 'clad with gold and fillets'; he does not say how the gold was put on: the common way was to gild the horns, and if he means this the phrase is rather obscure and strained.

Observe the alliteration of the v's: Vergil is especially fond of this.

368. *vastis cum viribus effert ora*, 'with his huge strength appears': not for *vastis viribus* instr. abl., for the meaning is not 'he comes forth mightily' but 'he comes forth mighty', 'huge bulk and all', which the *cum* is required to express.

370. (*Paris*, son of Priam, the seducer of Helen and cause of the Trojan war.)

372. I have followed C. in putting no comma at *corpore:* the pride was of birth and bulk combined: moreover *se ferre* is not exactly 'boasting', but rather 'displaying oneself', and is more appropriate to obvious visible qualities like size and strength. 'Stalked to the field a giant huge, of the Asian blood of Amycus'.

Butes, not known.

Amycus, king of the Bithynian tribe the *Bebryces;* whose fight with Pollux is related in a well-known idyll of Theocritus (XXII).

380. *alacris*, a varied form for *alacer*, which V. does not use. So VI. 685, 'alacris palmas utrasque tetendit'.

excedere palma, 'were yielding the prize', slightly stretched use of words but meaning obvious.

384. *quae finis standi* (observe *finis* fem. cf. 327), 'what end shall be of standing here', i.e. how long must I wait?

385. *ore fremebant*, 'shouted applause': for the Trojan thus walked over the course.

387. *gravis castigat*, variation (as often) for adv. *graviter*, 'chides hardly'.

Entellus, another Vergilian personage not appearing elsewhere.

388. *ut...consederat*, 'seated as he was', exactly as 329.

389. 'Once bravest, and for nought', if you don't challenge him.

391. *nobis*, the ethical dat., which points the scorn of the question, 'where *shall we find* that god thy master Eryx, so idly vaunted?'

Eryx 24: the word *deus* loosely but naturally applied to Venus' son.

394. *gloria*, by a stretch of usage for 'ambition'.

395. *sed enim*, 'but indeed', an older use of *enim* as an emphatic or demonstrative particle, like Greek ἀλλὰ γάρ. So I. 19, II. 164.

gelidus...tardante...hebet...frigent...effetae, a good example of Vergil's accumulation of phrase.

397. *improbus iste*, 'yon unseemly boaster'.

iste always refers to person addressed, 'that you speak of', 'that by you', &c., so here, addressing Acestes, he says '*Your* unseemly one', i.e. 'the one you urge me to fight'.

398. *si foret*, 'had I now had'. The regular meaning of impf. condit. 51.

401. *caestus*, a strip of hide, tanned or raw, wound round the hand and weighted with iron or lead (405): a deadly kind of boxing-glove, to *increase* the force of the blows.

403. *intendere*, prop. 'to stretch on'; so *vincula collo intendunt* (II. 236) is an example of the regular and original construction: then by a very natural extension the verb becomes transitive to the other object (just as *circumdo* is used with *manus collo* or *manibus collum*) and means 'to bind'; so *locum sertis intendere*, ('surround',) IV. 506. So also *innecto* palmas armis, 425.

terga, 'hide', as above.

406. *longeque recusat*, 'shrinks back afar'. *recusat* a good instance of the way V. employs the unusual word.

407. 'The weight and the huge coils themselves of the thongs', a highly elaborated or artificial phrase for 'the huge and heavy coiled thongs'.

410. *caestus et arma*, hendiadys, 259 the second word being more general than the first.

411. 'The fatal battle', so called because Aeneas' half-brother Eryx was slain by Hercules.

414. *Alciden*, common poetic name for Hercules, since Alcaeus was father of Amphitryon, whose wife was Alcmene mother of Hercules.

414. *his ego suetus*, 'to these I was inured', *his* being dat. This is less harsh than keeping *his* abl. instr. like the first one, and supplying verbs.

418. *probat auctor Acestes*, generally taken to mean, 'Acestes my supporter sanctions', but it is better to take *auctor* predicate (as in 17, *Iuppiter auctor spondeat*), 'if the word of Acestes approves', (lit. if A. sanctions *with his authority, as a backer or supporter.*)

422. This almost overloaded line is meant to impress the reader with an idea of the big-boned, brawny warrior.

The extra syllable in *lacertosque* cut off before *exuit* adds to the *lumbering* effect.

425. For constr. of the verb, see 403.

426. *in digitos arrectus*, 'on tiptoe' each arose and stood.

429. *inmiscentque manus manibus*, 'and mingle their hands', i.e. 'spar with their hands'.

pugnam lacessunt, 'provoke the fight', rather unusual phrase, but obvious meaning.

430. *pedum motu* plainly describes his agility, as opposed to the other's solid weight. (C.'s notion of 'tripping up' is inappropriate.)

fretus iuventa, 'strong in his youth', *frē-tus* connected with *frenum*, *fir-mus*, *fer-ox*, &c.

432. *genua*, scanned as two syllables (gen-ua): so pariete, ariete, tenuia are dactyls in V.

434. *pectore vastos dant sonitus:* the nom. to *ingeminant*, and therefore to *dant*, is probably *viri*, or else the line would be very harsh in its connexion with 433. That being so, the phrase must mean 'they deal heavy blows on their breasts', which is certainly a strained use of language.

If *multa* be taken nom. to *ingeminant* to avoid this, it will be: 'many blows rain on their hollow flank, many resound on their breast': a rather easier structure, though probably Vergil meant the other: especially as he uses *ingeminant* again transitive 457.

In either case *pectore* is local abl.

437. 'Heavy and unmoved stands Entellus in one set strain'. *nisus* (a bold word after V.'s manner) describing the fixed strain of the muscles in the firmly planted attitude.

438. *corpore*, i.e. by moving his body without moving his feet: 'by nimble turn'. The comm. quote Cic. (*Cat.* I. 6) 'Tuas petitiones parva declinatione, et, ut aiunt, *corpore* effugi'.

exit, 'eludes': by the common stretch of usage, by which intransitive verbs with some other case (here *abl.*) get a secondary transitive meaning with *acc.* So *excedo, elabor, evado, erumpo, enitor*, &c. are found with acc.

439. *molibus*, 'engines'.

444. *a vertice*, 'from above'. So of a wave i. 114 'ingens a vertice pontus ferit'.

446. *ultro*, a good example of the expressiveness of this word: here it means 'himself overborne' by the force of *his own* blow, not felled by the other: quite in accordance with the proper meaning of the word explained 55.

448. *cava*, 'hollow' and so weakened.

Erymantho, (abl. local.) a mountain of Arcadia.

449. *Ida*, the famous mount in the Troad.

451. *it clamor caelo*, 'the shout rises to heaven;' *caelo*, the poet. dat. of the recipient, a common Vergilian variation for *ad* with acc.: see on 88.

456. 'chases him all over the plain': *aequor*, 'the level' whether land (as here) or as commonly the sea.

The abl. is the common local abl.

457. *ille*, grammatically superfluous, used with demonstrative emphasis 'now behold! with his left', see 186, 334.

458. 'thick as the hail wherewith the storm-clouds rattle on the roof'.

460. *creber*, obvious instance of transferred epithet.

pulsat, 'belabours' 'plies with blows'.

Dareta, the other Greek form instead of *Daren* 456.

463. *eripuit*, 'rescued'.

465. 'Seest thou not that here is another strength, and that the god's favour is changed'? i.e. that Entellus is fighting with the gods on his side, esp. Eryx his master. This seems the simplest way of taking it, and suits *cede deo*, and the offering 483.

Observe *non* for *nonne* as often in poetry.

468. Notice Vergil's relentless force in describing horrors: 'dragging his faint knees, lolling his head from side to side, spitting out gory clots and teeth mingled with blood, &c.'. He has copied it no doubt from Homer, but he has even added details: the most horrid of all 'mixtosque in sanguine dentes' is his own.

475. *quae fuerint*, (subj. of indirect question) 'what my strength *was*' you may judge by what still it is.

476. *servetis revocatum*, mere repetition 'the rescued Dares you recall'.

479. *libravit*, 'swung': properly 'to balance', then of the weighty and balanced blow, by a not unnatural stretch.

480. 'dashed (the thong) among the bones and shattered out the brains'. Again the forcible-horrible noticed on 468.

481. The sudden solid heavy fall is well given by the almost grotesque rhythm with the weighty common monosyllable *bos* at the end.

483. *meliorem*: it has been suggested that it was perhaps a custom, when a victim was substituted for another, to call it 'a better life' when offering it to the god. It would be natural, to reconcile the god to the substitution. And undoubtedly if the vigour of the victim was in point, the prize ox was 'a better life' than the battered Dares.

484. *caestus artemque*, V. is fond of such combination of abstract and concrete. So *ferro et arte* VIII. 226; *sedem et secreta*, *ib.* 463, *artem arcumque*, below 521.

[485—544. The archery. Hippocoon, Mnestheus, Eurytion, and Acestes shoot at a bird tied to a mast. The first hits the mast, the second cuts the string, the third pierces the bird. Acestes fires into the air, but his arrow catches fire, a great omen. Aeneas welcomes the sign and loads him with gifts, the others receive prizes in order of desert.]

486. *velint*, 291.

487. *Seresti*, one of the companions of Aeneas.

488. *traiecto in fune*, 'on a rope passed round her' a variation for the more ordinary *traiectum fune*.

489. *quo tendant*, final, 'a mark for the bolt'.

490. *sortem*, 'the lot' used collectively.

492. *primus exit locus*, 'first leaps out the lot of...' *locus*, 'the post assigned', and so the lot which assigns.

496. *iussus*, we learn from the Iliad that a treaty had been framed between Greeks and Trojans, when it was broken by Pandarus shooting an arrow at Menelaus.

498. *subsedit*, 'lay still'.

504. 'And flew straight at the mast and pierced the shaft'.

arbor, an unusual word for the 'mast', but very like Vergil.

505. We should say 'fluttered in fear'. Vergil characteristically says 'feared affrighted with her wings'.

507. *adducto*, 'drawn home' the drawing hand close to his breast.

510. 'knots and hempen band' hendiadys, see 259.

511. 'in which her foot entangled she hung from the tall mast'.

pedem, acc. after passive partic. on the principle explain 309. (This is the passive form, like ἐπιτετραμμένος τὴν ἀρχήν, not the middle form). In prose it would be *innexo pede*.

512. *notos atque...in nubila* 'off to the south winds and the black clouds'. This is sometimes called *anastrophe* of the preposition: where there are two phrases conjoined the latter only having the prep. which is therefore supposed to *take effect backwards*.

The real fact is no doubt that originally the *case* expresses the relation required *generally*, the prep. only defining it more *specifically*. *Thus* in Homer. we find ἢ ἁλὸς ἢ ἐπὶ γῆς; and *it is not right to say* ἐπὶ *governs* ἁλος: ἁλὸς expresses the *place where* vaguely, ἐπὶ γῆς the *place whereon*.

This use once established, an artificial poet like Vergil will put the first of two nouns without a preposition in cases where only the appearance of the preposition with the second can justify it.

So '*quas ego te terras et quanta per aequora vectum*' VI. 692: you could not say '*quas terras vectum*' alone.

513. 'his bow long ready, and his arrow stretched' *tela*, poetic use of plural for singular, see 81.

517. A pretty imaginative touch: the poor bird's life is 'left in the stars of heaven': the dead flesh falls back to the cruel earth.

519. *superabat*, often in V. for 'remained' *supererat*.

521. *pater*, added in a kind of apposition late in the sentence: V. is fond of such added touches. So *pater* 130, *virgo* 610, *mater* VIII. 370.

Observe *e* long of pater, the old quantity (as we see in πατήρ) · assisted by the stress (arsis) of the foot.

Notice also *artem arcumque*, abstract and concrete, 484.

522-4. A very obscure passage. 'Here a sudden wonder befel, hereafter to be a mighty sign: the vast issue afterward taught them, and awful seers sang their words of boding—too late'. This looks as if it meant a sudden wonder befel (the burning arrow) which boded ill, as the event showed, and the seers warned them in vain' but he entirely omits to explain what the 'evil foreboded' was.

Any number of guesses have been made, but they are only guesses: Probably the tradition was one well-known to Vergil's readers or hearers.

523. *augurio*, dat. predicative 'as an augury'.

526. *tenuisque recessit consumpta in ventos*, characteristically elaborated expression 'wasting faded thin into the air'.

527. *refixa*, 'loosened' a fine word.

528. *crinemque volantia ducunt*, 'and trail their locks as they fly'. *crinis*, an obvious metaphor for the trail of a shooting star: the word *comet* means 'hairy'.

529. *haesere*, 'were aghast'.

530. *nec...abnuit*, 'great Aeneas welcomed the sign'.

534. *exsortem ducere honorem*, best taken with Forb. Con. W. 'that thou should'st win a special honour', *exsortem* like ἐξαίρετον δώρημα 'chosen out of the spoil before the lot-drawing': *ducere* as K. remarks is rather an odd word: but perhaps, as prizes were so often animals, not unnaturally extended to other prizes.

537. *in magno munere*, 'as a noble gift': the strange use of *in* is due to *munere* being used in an abstract way: just as we say 'in honour' 'in reward' 'in consideration'. So again, rather easier, *tantarum in munere laudum* VIII. 273.

Cisseus, a Thracian King, father of Hecuba wife of Priam.

538. *ferre*, epexegetic inf. 262.

541. *praelato invidit honori*, 'grudge the preference': strictly speaking it was Acestes and not the honour which was *praelatus*, but such a variation is quite Vergilian.

542. Observe the poetic use of *quamvis* with indic.

552. *proximus donis*, 'next in gifts' *donis* the common abl. of respect.

[C. takes it dat. but *ingredior* is always used with acc. e.g. *res ingredior* G II. 175.]

• [545—603. Aeneas calls Ascanius and his comrades to display cavalry manœuvres. The boys gaily dressed, in three troops enact sham fights before their admiring parents. Their many movements

compared to the Labyrinth. The game still remains, called *ludus Troianus*.]

545. *certamen*, is best taken with W., L.L. not of the archery but of the whole games 'before the games were ended' i.e. before the company was dispersed.

546. *custodem*, 'guardian', a servant who attended children.

547. *Epytides*, not mentioned elsewhere. The name is from Homer *Il.* XVII. 323, where he is herald of Anchises. The name means 'son of the loud-voiced one'.

549. *cursus instruxit equorum* (slightly unusual phraseology, as so often in V.: *instruere equitatum*, being the prose phrase) 'has marshalled the movements of his horse.

550. *ducat...dic*, 'bid him bring' indirect jussive, common in Vergil, see 60.

avo, lit. 'for his grandsire' i.e. 'in his honour'.

552. *campos esse patentes*, 'the plain be cleared'.

553. This equestrian exercise a kind of sham-fight on horseback, was a Roman military sport for youths which Augustus had recently revived at Rome. The description is not only graceful in itself, and a pleasing contrast to the more serious sports which precede, especially the gory boxing-match, but also was a well contrived compliment to Augustus.

pariter, 'in even line' (C.).

555. *mirata*, 'admiring'. Vergil uses thus the past participles of the deponent verbs without any notion of *pastness* in them, perhaps in imitation of the Greek aorists: so *per aequora vectis* (G. I, 206). *cantu solata laborem*, (*ib.* 293) *laetis operatus in herbis*, (*ib.* 339).

556. 'The hair of all is duly bound by chaplet of clipt leaves' must be the meaning of the line. Since however Ascanius (673) has a helmet, the comm. are much exercised to reconcile the helmet and the chaplet.

Either Vergil uses *coma pressa* with strange looseness, meaning the chaplet was over the helmet, (as vii. 751 *fronde super galeam comptus*), and omits to mention the helmet (G. W. Ladewig): or, as the words would incline one to think, he conceives them here without helmets, and a hundred lines further has forgotten it. In any case it is impossible they should have on both helmet and chaplet next the hair, (as Con. Ken.).

in morem, like *in numerum*, VII. 453, *in orbem*, *ib.* 673.

558. *pectore summo per collum*, i.e. low on the neck or high on the breast.

560. *terni*, usually taken to mean *tres*, like *quina armenta*, VIII. 538. But there is no reason why it should not be strictly taken 'three leaders for each troop': then there will be three troops, commanded by *magistri* (whose names he gives), and each troop divided into three companies under three *ductores*[1].

562. *agmine partito*, 'parted into 3' he plainly means.

564. *referens*, 'recalling' the name: i.e. 'called after him'.

Polites, son of Priam, killed in the sack of Troy, II. 533.

[1] This explanation I take from a note on the passage by Mr F. P. Simpson in the *Journal of Philology*: Mr Simpson also gives an ingenious theory of the actual movements.

565. *actura Italos*, i.e. 'to rear his race in Italy'.

566. *albis bicolor maculis*, 'pied with white spots'. Observe the emphatic repetition of *albus* in prominent places.

568. *Atii*, the gens whence came Atia, wife of C. Octavius and mother of Augustus: for whose sake clearly the line is written. So the next line gracefully typifies the connexion between the *Atia* and *Julia gens*.

571. *Sidonio*, Dido being of Phoenician race.

572. *esse*, Greek epexegetic inf.

576. *veterum parentum*, 'their sires of old', the boys having the features of their race.

577. 'scanned the whole throng and their gazing friends'.

578. *in equis*, 'on horseback': but observe that V. according to his wont has varied the phrase: with *lustravere* it would in ordinary Latin be *ex equis*.

580. 'Even they part, the threefold troop divide and draw into bands apart, and at the summons wheel, and charge with levelled spear': i.e. each *agmen* divides into three *chori*, see note on 560: the phrases are elaborated as usual. This is better than the ordinary interpretation, which makes *diductis choris* practically equivalent to *agmina solvere*.

pares describes the symmetry of the movement, which constituted its beauty.

582. *infestus* (*in-fen-* 'to strike') properly 'struck against', so often 'aimed', 'directed', of hostile weapons, or charge, or blows, &c., *infensus* (587) is but another form of the same participle.

584. *adversi spatiis*, 'opposite ways': *spatia* is however strictly the *ground they cover*, the *course* their evolutions are made over.

alternos orbibus orbes impediunt, 'this side and that wind their wheeling circles'. the confusing mazes of movement admirably suggested by the forcible but strained phrase.

587. *pariter feruntur* together: 'ride united'. *infensus*, 582.

588. The story was that Daedalus was a friend of Minos, king of Crete. Pasiphae the queen by the wrath of Poseidon was made to conceive by a bull, and brought forth the monster Minotaur, half man half bull: Daedalus by his art built the labyrinth for the Minotaur's dwelling, a place which baffled all attempts to enter it. This building is called (VI. 27) *labor ille domus et inextricabilis error*.

589. 'A woven way betwixt blind walls, dark mystery of a thousand paths, a maze to baffle search, without clue or hope of return', lines artificial and elaborate and yet effective in a high degree.

textum suggests at once the *building* and the *winding nature* of it.

signa sequendi, the marks by which the way in was tried.

error is the *maze*, described abstractly as 'bewilderment'.

591. *falleret*, subj. final after *qua*, lit. 'where'. It might be simply due to orat. obl., but the other makes rather better sense.

594. Observe the beautiful and picturesque touch *delphinum similes* after the bewildering description of the maze.

596. *Carpathium*, the sea between Crete and Asia minor.

Libycum, the sea off N. coast of Africa. *luduntque per undas*, an oversight after *ludo*.

597. *Alba Longa*, the early community on the Alban hills, which, according to tradition, was the forerunner of the Roman state. It was the seat of the Roman power after Aeneas, acc. to Vergil.

601. *patrium*, because handed down from Aeneas onward.

honorem, 'observance': having been originally in honour of Anchises: the word is suitable enough.

602. *pueri*, the expression is unusual and Vergilian: he means to say '*Troy* the sport is called, *Trojan* the troop', only instead of 'sport' he puts the boys who play it.

To put comma at *nunc* (as Forb. Wag. Goss. K.) spoils the run of the line: makes the singular *dicitur* harsh: and destroys the emphasis of *Troianum*.

603. *hac-tenus*, divided, as often.

[604—699. Meanwhile Iuno sends Iris to urge the matrons to burn the fleet. Pyrgo assures them it is no mortal woman who speaks: Iris disappears on a rainbow. They then bring out fire and burn the ships, but are quieted by Ascanius. The flames still continue, till Aeneas prays Iuppiter to stay them, who sends a sudden storm and saves all the fleet but four.]

604. *fidem mutata novavit*, a very artificial and unusual expression. 'Here first Fortune shifted and forsook her faith'. Perhaps the use of *novare* with *res* in the sense of 'disturb', 'overthrow' may help us to understand this usage.

605. 'Pay to the tomb appointed rites'. *tumulo* being the dat. of recipient where in prose one would have *prep.*

608. 'Deeply plotting, her ancient wrath as yet unsated'.

saturata dolorem, probably the Greek constr. of object-acc. after passive, see 309.

609. *mille coloribus*, abl. of quality or description: the order rather bold and fresh.

610. *virgo:* for the position see 521.

613. *secretae*, 'apart', its proper meaning.

acta, Greek word ἀκτή [ἀγ- 'break', place where waves break] 'beach'.

615. 'Alas, what many waters, what weary tracts of sea remain!' the interjectional acc. inf. expresses emotion. Cf. 'Mene incepto desistere victam', I. 37.

618. *haud ignara nocendi*, 'well skilled in working ill'. If, as C. says, this phrase is suggested by the Homeric ὀλοφώια εἰδώς, it has not quite the same meaning: the Homeric εἰδώς includes *purpose*.

620. *Tmarii*, adj. of *Tmarus*, mountain in Epirus near Dodona. If we have to account for her having joined Aeneas, we may remember that he visited Helenus at Buthrotum, III. 294.

Others read *Ismarii* from Ismaros, a Mt. in Thrace.

Beroe was a Trojan woman, 646.

621. *fuissent*, usually explained as *causal* 'since she had had': but K. seems right in explaining it as *virtually oblique*, expressing Iris' thoughts: 'Remembering how once she had had race and name and sons'.

622. *mediam se infert*, Vergilian for 'she joins the throng'.

623. 'Ah hapless ones, for that no Grecian hand in war dragged you to death'. *quas...traxerit*, causal subj.

626. *vertitur*, simply 'is passing': the word suggesting the *circle* of the seasons.

627. *cum...ferimur*, notice this special use of *cum*: 'the seventh summer *since we have been wandering*', the English requires us to say: the *cum* in Latin has a vague extended reference to *all the time*, and the present *ferimur* is like the use of the present with *iam dudum*.

628. *emensae*, 'having traversed': the *sidera* used by a figure which is natural enough for 'regions'.

630. *iacere*, 'to heap', used of *agger*, or *moles*, *tumulus*, and suggests rapid building.

633. 'Shall ne'er again the name of Trojan walls be heard?' *dicentur*, Vergilian refinement for 'be', 'be built'.

636. *Cassandra*, daughter of Priamus king of Troy, a prophetess inspired by Apollo but disbelieved, *dei iussu non unquam credita Teucris*, II. 247.

638. *tempus agi res*, ''tis time for action': It is common to use the *active* inf. after *tempus*, and this is a stretch (by analogy) of that construction.

639. 'Nor with such portents may we delay'. *prodigiis*, probably abl. of circumstances.

quattuor arae, raised by the four captains (115), says Servius.

641. *infensum*, 'fatal', 'threatening': for the word see 582.

642. *connixa coruscat*, 'with huge effort brandishes': see 264.

645. *nutrix*, 'the nurse', or strictly speaking the *wet* nurse, a person of much more position and importance than a mere attendant. So VII. 1, Aeneas buries his *nutrix* with solemnity and honour at Caieta.

646. *Rhoeteum*, a promontory of Troad, N. of Troy: the adj. is one of the numerous words for 'Trojan'.

648. 'What a proud mien and glance, what tone, what majesty of gait'. So Horace, *S.* II. 3. 311. 'Spiritum et incessum'.

651. *quod sola careret* '(at the thought) that she alone missed such observance'. Subj. of virtual orat. obliq.

654. *malignis*, 'evil', meditating mischief, though as yet hesitating.

655. 'Poised betwixt hapless love of the land they have won, and the realm that called them with the voice of fate', i.e. betwixt Sicily where they longed to stay, and Italy where a kingdom awaited them.

657. *paribus*, 'even'.

660. *focis penetralibus*, 'from the hearths within', i.e. in the houses.

662. *inmissis habenis*, 'unbridled', a common metaphor, e.g. VI. 1. *classique inmittit habenas*. So in English *curb*, *bridle*, *rein* are almost worn out metaphors.

663. *pictas abiete puppes*, 'painted pine-sterns', a typical Vergilian variation of structure: instead of saying 'of painted pine' he says 'painted with', or 'in respect of pine'. Compare *sopitas ignibus aras*, VIII. 542. *virgulta sonantia lauro* xii. 522. *turbidus imber aqua*, inf. 696.

664. *cuneos*, 'wedges', i.e. the blocks of seats in the amphitheatre, so called from their shape, being spaces contained between the gangways

that radiated from the centre outwards. Translate 'seats' simply here: *cuneus* suits the Roman amphitheatre, not the Sicilian grassy field.

665. *incensas perfert naves*, 'bears tidings of the ships burnt': construction common enough with *refert*, and V. as usual employs the rarer word.

666. *respiciunt*, 'look back and see', a kind of pregnant sense: compare *saxum circumspicit*, XII. 896, 'looking round espies'.

667. *ut*, see note on 329.

668. *acer equo*, 'spurring his horse': lit. 'nimble with his horse'.

669. 'Nor can his startled guardians stay him'.

673. He takes off his helmet to shew himself more plainly to them, evidently. For the difficulty about the helmet, see note on 556.

677. *sicubi concava furtim Saxa petunt*, a compressed phrase 'steal to the woods and wheresoever be hollow caves'.

678. Notice the force and rapidity of the change produced by Ascanius, as given in this line and a half:—'They loathe the deed and the daylight; sobered they know their own again, and Iuno is banished from their hearts'.

681. *vivit*, 'glows', by a metaphor common in all languages, cf. ζωπυρεῖν.

682. *stuppa*, 'tow', used to caulk the chinks between the timbers.

683. *est*, old corruption of *edit*.

toto corpore, abl. of place, used for variety instead of *per* with acc. 'the mischief sinks through at the hull'.

Notice the fanciful artificial word *pestis*.

685. *abscindere*, historic inf. as it is called: being infinitive it describes *action* without marking *time;* and so is used of *continued* or *repeated* acts, of *rapid* stir or *confused* scenes, or of *feelings* with no defined end or beginning. 'Rending the clothes' is to us a familiar sign of grief, from the Old Testament.

686. *auxilio*, 'to aid them', dat. of *work contemplated*, like *decemviri legibus scribundis*, *oleae esui*, &c. A prose writer would have said *in auxilium*.

688. *pietas* seems to be applied to the gods by a transference from its meaning of 'fatherly affection'. The gods will then be regarded as being 'good' to the Trojans as a father is to a son: Aeneas has a claim on them, and they fulfil it, and this is their *pietas*.

'If thy goodness of old regards human sufferings'.

690. 'Rescue from ruin the wasted hopes of Troy'. *tenuis*, 'shrunken', worn thin.

691. *quod superest*, 'what is left of us', after *demitte*. Others (Heyn. Wag.) take it 'which alone is left for you to do': which would require *solum* or *unum*.

694. *sine more*, 'unrestrained', a phrase Vergil uses several times; slightly stretching the meaning of *mos*.

Notice the alliteration of *t*'s and the unusual rhythm of the next line, both suggestive of the clatter and sweep of the storm.

695. *ardua...campi*, 'the heights and levels of the earth'.

696. 'A wild storm of rain black with the cloudy south winds', though Vergil's own expression is even more elaborate: *densus*, properly

applied to clouds, being transferred to the winds that gather them, and *turbidus imber aqua* being a variation after Vergil's own heart for *imber turbidae aquae*.

697. *implentur super* must mean 'filled to overflowing', *super* adverbial. (C. takes it 'from above', but *super* cannot mean that: in cases like *haec super e vallo prospectant*, where it is construed sometimes 'from above' it really means 'up aloft', and describes the position of the subjects.)

semiusta, three syllables, the *i* being treated as a spirant or *j*. So in *ariete, pariete, genua*, (432), *uno eodemque*, two vowels unite into one syllable.

[700—718. Aeneas, downcast at the disaster is consoled by Nautes: who advises to leave the old and unwarlike behind to found a Sicilian city, Acesta.]

701. This favourite line expresses the weight of care by its very sound.

702. The two alternatives are both given with *-ne* instead of *an* for the second: such variation being quite common in poetry.

The subjunctives are of course Deliberative Indirect.

703. Notice the curious theory of *fata*, (whether we give it its original meaning of '*prophecies*' or '*divine decrees*', or its common later meaning '*fates*': in either case it is the destiny divinely foreseen or foretold), describing what awaits the man, but what he *can shirk* if he is coward enough. Compare the Homeric ὑπὲρ μόρον ἄλγε' ἔχουσι, implying a similarly partially defined fate.

704. According to the old traditions he was priest of Pallas, who brought the image of the goddess (Palladium) to Rome.

unum, 'above all else'.

Tritonia, Latin version of the Homeric τριτογένεια, a name of Pallas of obscure origin and etymology: perhaps something to do with *water* cf. river *Triton*, lake *Tritonis*, sea goddess *Amphitrite*.

706. Probably *hac responsa dabat* is right, not *haec* as most MSS. give: it is clearer to make Nautes give answers *by his art* (hac) than to refer *haec* to Pallas: and nothing is more likely than a corruption of *hac responsa* to *haec*.

'By this he gave oracles of doom, such as the God's great wrath threatened or the ordinance of fate requires.'

The subjunctives are generic (see 291): and the *quae* is grammatically relative to *responsa*, which stands for 'prophecies of events' by a slight stretch of meaning.

This is better than taking *quae...portenderet* indirect question.

711. 'You have your Trojan Acestes, of heavenly birth', see 38.

713. *amissis superant qui navibus*, 'those who are left without ship': (*superant* 'are left over' literally.)

716. *quicquid*, man, woman, or child 'all that thou hast, weak or fearful': such collective neuter is common in Greek: τάδε μὲν Περσῶν, Aesch. *Pers.* 1.

717. *habeant sine*, 'let them have' indirect jussive, see 60.

718. *permisso*, i.e. by thee: we might construe 'they with thy leave shall call the town Acesta.'

[719—745. Anchises appears and bids him take Nautes' advice:

then tells him of his coming visit to the shades below, where the future should be revealed to him.]

720. Notice the emphasis laid on *tum vero* by its being deferred till after the participle. Comm. quote similar uses 'Confecto praelio tum vero' 'quo repulso tum vero' from Sallust and Livy: but this is a much stronger instance.

'Fired by such words of his aged friend, *then indeed* he was torn by all distracting thoughts'.

animo, is the easiest and best supported reading: but *animum* may be right, prob. acc. respect.

722. 'How did he come down from *heaven*, if he was in Elysium below'? ask the comm. It is enough to answer that the vision was sent by Iuppiter, '*Imperio Iovis huc venio*'.

728. *pulcherrima*, the variety of transferring the adj. into the relative clause is just in Vergil's manner.

730. *gens dura atque aspera cultu*, 'hardy race and rude of life': but the word *aspera* suggests the absence of *cultus*, so that it is a kind of subtle oxymoron, see 40.

731. Notice *Latio* Vergilian abl. of place, where in prose a prep. would be required.

Ditis, gen. of *Dis*, god of the lower world, the Greek Pluto (Πλούτων): the name in both cases seems to be connected with the word for *wealth*, probably because gold and silver being dug up from the earth seemed to be gifts of the Nether God.

Ditis tamen ante. This rhythm, almost prohibited in the earlier books, becomes much commoner in the later manner of the poet. In Book X. there are several instances of it.

732. *Averna*, properly the lake and grove and cavern near the N. end of the bay of Naples, where there was supposed to be a way down to Hades: see next book. From this it came naturally to mean the lower world itself.

734. *tristesve umbrae*, (a better reading than the more supported *tristes umbrae*, a harsh apposition) might be only another phrase for Tartara; but it probably refers to the regions mentioned VI. 426—540, which are neither Tartara nor Elysium, but are the abode of children, heroes, lovers, innocent suicides, &c.

amoena piorum concilia, 'sweet gatherings of the good', another name for Elysium the abode of the blessed.

735. *Sibylla*, the Cumaean prophetess whom he visits in her cave, VI. 42, and who shews him the way to Hades. [Notice the hiatus...*colo. Huc*...after the stop.]

736. *nigrarum*. See note on 97.

737. *quae dentur moenia*, 'what city is destined for thee': i.e. he should hear all about the future Romans and the future Rome. The promise is fulfilled, VI. 756.

738. *torquet*, is probably Vergilian for 'speeding'.

739. 'I feel the cruel breath of the Dawn's panting steeds' a fine line. The superstition of spirits flying at the approach of dawn seems universal.

741. *proripis*, the acc. is easily understood in this excited style.

744. 'The Lar of Pergamus' is the Tutelary spirit of the family, the Founder worshipped, especially in the domestic rite. *Pergameus*, from Troy of course.

cana Vesta, generally taken to mean 'hoary' and so 'ancient': but Vergil applies it twice to Vesta, and once to Fides, and it probably means 'white' 'pure', which seems more poetical.

The hearth or 'shrine' of Vesta, with its never dying fire, was the centre of the family worship, or the worship of the nation regarded as a family. The Vestal fire of Rome was always supposed to have been brought by Aeneas from Troy.

745. *farre pio*, 'sacred meal' the *pius* being transferred (as often) from the person to the thing.

[746—761. Aeneas tells his visions, and they disembark the settlers and mark out the city.]

749. *consiliis*, dat. 'his purpose is not delayed' i.e. by resistance or misgiving on their part.

iussa, 'his bidding', really the same as *consilia* only put from a different point of view.

750. *transcribunt urbi matres*, 'they enrol the matrons in the new town', *transcribo* suggesting the transference from one roll to another, though of course the word is only picturesque: there is no 'roll'.

751. 'Spirits that crave not great renown': he does not condemn them, only they are not heroic; *nil* with *egentes*.

752. *ipsi*, the true followers, opposed to these who desert.

ambesa, 'charred', the *amb-* being the old Latin prep. the same as Greek ἀμφὶ 'around', found in a few words *ambire*, *ambages*, &c.

753. *rudentesque*, the *que* elided by the opening vowel of the next line, as in 422.

754. 'Few in number, but a spirit strong for war'.

The men (by a poetic freedom) identified with their qualities. So 'flos veterum virtusque virum' viii, 500, quoted by K.

756. Different parts of the city he calls Ilium and Troia.

758. 'And proclaims a court, and gives laws to the elders in council': Vergil delights in putting back the Roman institutions to the heroic age; *forum*, is regularly used for the place of justice: *indico*, of any formal proclamation, as *bellum*, *iustitium*, *supplicationem*, &c.

759. *Erycino in vertice*, 'on the top of Eryx', (adj. used as in *Aeneia nutrix*, VII. 1, *regia coniunx*, VII. 56.) mountain in W. of Sicily, see 24: there was here a famous temple and worship of Venus.

760. *Idalia*, from Idalium in Cyprus, the home of the Aphrodite worship.

[762—778. Feasts and tears and regrets at parting.]

763. 'The sleeping winds have lulled the waves' (C.). The idea is that the winds, who by their fury excite, can also allay, the waves. Sophocles, *Aj.* 674, ἄημα πνευμάτων ἐκοίμισε πόντον, which V. perhaps imitates. So also G. IV. 484, 'vento rota constitit', or again 'nubes refexit montem'.

764. *creber aspirans Auster* 'the freshening breath of the South'.

766. *inter se*, 'each other' according to the regular Latin usage even

with transitive verbs as *amant inter se*, Cic. *Att.* 6, 1, *inter se colent ac diligent*, *Am.* 82, inter se *aspiciebant*, Cato, III. 5.

noctemque diemque, some take as the acc. of duration: but 'delay the night and day with embraces' is more poetical and imaginative.

768. *numen*, 'its power too mighty to be borne' a somewhat strange expression but not unlike Vergil. In any case the other reading *nomen* is though easier, yet duller, and less like the poet: and it is less well supported.

769, *fugae*, 'exile' as opposed to the 'home' they had just found.

772. *Eryci*, this is of course the hero Eryx, mentioned 24.

773. *ex ordine*, 'in order due': (as *ex* is used in *ex animo*, *ex sententia*, *ex lege*, 'in accordance with'): *solvi funem* of course means that the moorings are loosed.

774. *caput evinctus*, might be acc. of respect: but more probably it is Vergil's use of acc. of object after passive, see 309.

775-6. Slightly altered from 237.

777. *Prosequitur*, 'escorts' 'attends' them.

[779—824. Venus complains that Juno's persecution is too relentless: she begs Neptune to keep them safe on the sea. Neptune reminds her how before he rescued Aeneas from Achilles: he will bring them all safe to Avernus but one. He then flies off in his car over the smoothening sea, and the sea-gods and nymphs attend him.]

779. *exercita*, 'harassed' 'sore-distressed'.

783. *quam*, might be either *ira* or *Iuno*, but it is best taken of *Iuno*.

784. Observe the loose structure: the subject here is *Iuno*, though *quam* is never changed to *quae*: it has to be understood.

785. 'Tis not enough that from the midst of the Phrygian people she has eaten out their city with her fell hatred, and dragged them through every form of suffering'.

exedisse, unusually forcible metaphor: Trojans are a body out of which the savage goddess has eaten the heart, and then proceeds to persecute the remains.

traxe, like vixti, dixti, vixet, &c.

788. *sciat illa*, 'let her find out'—for none else can. In I. 19, Vergil himself gives us the reasons, namely, her jealousy for Carthage, and the judgment of Paris which pronounced Venus the fairest of the gods.

790. *molem*, 'trouble' 'tumult'.

This trouble is told at length in book I. 50—150. Juno stirred up Aeolus (god of the winds) to let out the winds and make a storm, just when the Trojan exiles were sailing from Sicily to Italy.

maria omnia, &c. the phrases again very forcible. 'She confounded all the seas and sky, she trusted vainly to the tempests of Aeolus, daring this deed in thy kingdom'.

'To mingle sea and sky' is a hyperbole for 'to raise a tempest'. Venus speaks in an excited vein, to stir up Neptune to resentment: he too had suffered (she says) from Iuno's violence.

793. *per scelus actis*, 'goaded to crime' C.

794. *subegit*, 'has forced him' Aeneas: or 'them' the Trojans. She mentions no name, but the sense is clear.

795. Notice the exaggeration of *classe amissa:* only 4 ships were lost: notice also the dative *ignotae terrae:* see 88. In prose it would have been *in ignota terra.*

796. *quod superest,* 'what remains', i.e. 'the remnant' of the fleet or of the voyage, for it may be either: perhaps the first is the more likely on the whole, see 691.

'Suffer what is left of us to spread safe sails to thee over the waves': i.e. to sail safely under thy protection: the *tibi* is the dative depending on *vela tuta dare.*

797. *Laurentem,* 'Latin', from Laurentum, ancient Latin town on the sea, capital of king Latinus.

798. 'If what I ask is lawful, if the Fates allow me there to build'. *ea moenia* rather to be construed by the sense, as no walls have been mentioned: but *ea* clearly refers to *Thybrim,* which suggests Rome.

799. *Saturnius,* for Iuppiter, Neptune, and Dis, were all Saturn's sons.

801. *unde genus ducis,* how Aphrodite sprang from the foam was well known in the Greek stories.

803. 'I call Xanthus and Simois to witness', the rivers of the Troad. In the *Iliad* (book XX) it is related how Aeneas and Achilles challenge each other to fight, and Aeneas being hard pressed is rescued by Poseidon (Neptunus) who throws a cloud over him and his pursuer: in the next book (XXI.) the two rivers rise against Achilles and he is nearly beaten by them.

805. 'Chasing the coward host, dashed them against the walls', a forcible line.

808. *Pelides,* Achilles, son of Peleus: dat. after *congressum.*

809. *nec dis nec viribus aequis,* 'ill-matched in strength and aid divine'.

810. *cum cuperem,* 'though I wished', concessive use of *cum.*

811. Laomedon, king of Trojans, had Poseidon to serve him for a time: he agreed that for a price Poseidon should build the walls of the city: when they were built Laomedon refused the price, which explains *periurae.* Cf. Hor. *Od.* III. 3. 21, 'ex quo destituit deos mercede pacta Laomedon'.

813. *quos optas:* strictly she had asked for safe arrival at *Tiber:* but as they had to stop at *Cumae* (near Avernus lake, see 732) before reaching the Tiber, this is substituted.

814. *quaeres* is best supported reading, and really makes best sense; 'One only will you miss', he says: for Venus was afraid of losing all her 'remnant'.

The 'one only' is Palinurus, who is drowned while steering, 860.

815. *laeta,* the *result* of the soothing: *proleptic* use of adj., 255.

817. *auro* may be taken 'with gold' (the yoke) or 'to gold' (the chariot). Con. seems right in preferring the former, especially considering the connection of *iungo* and *iugum.*

818. *feris,* 'the beasts', not necessarily of *wild beasts:* so VII. 489 it is used of a stag, *pectebatque ferum:* of oxen, Ov. *F.* I. 550 *traxerat in antra feros.*

821. *sternitur aequor aquis*, 'the swelling plain of waters is smoothed'. *aquis*, 'in its waters', variation for *aquarum*, like *telis volatile ferrum*, *virgulta sonantia lauro* &c.

822. *cete*, Greek form κήτη plural of κῆτος, 'monsters'.

823. All the names that follow are sea-gods or sea-nymphs. *Glaucus* occurs *G.* I. 437. Palaemon, son of Ino, otherwise called Melicertes, leapt into the sea with his mother and they became sea-gods, Ov. *Fast.* VI. 486 sqq. *Phorcus* 240. *Thetis*, the mother of Achilles.

[827—871. The god Sleep comes down to Palinurus, and after vainly trying to persuade him to rest, charmed him with a lethean branch, and broke off the stern, and dropped tiller and helmsman into the sea. Aeneas himself guides the ship, lamenting his pilot.]

827. 'Soothing joy in its turn steals over his anxious heart', in Vergil's compressed effective style.

829. *intendi bracchia velis*, 'the sails to be set on the yards', the characteristic variation (for *vela bracchiis*), just as with *circumdare*, *induere* and other verbs. See 403.

830. *fecere pedem*, 'worked the sheet', evidently a nautical expression. (*pes*, the Greek πούς) was the name of the ropes fastened to the bottom ends of the sail, to keep it in the desired position, the other ends of the ropes being made fast to the aft part of the boat.

pariterque &c., 'and together, now left, now right, they loosen the swelling canvass', which would be the result *fecere pedem*.

832. *cornua*, 'horns', are the ends of the square yards: their 'shifting to and fro' is also part of the operation of sail-setting.

sua, 'favouring': the breezes 'suitable to' the fleet.

833. *Palinurus* was Aeneas' own helmsman: the rest are 'to shape their course by him' (*ad hunc*, lit. 'towards him', a natural use of the word).

835. *mediam metam*, 'the central goal', is of course the centre simply: the word perhaps suggested (as C. says) by the double race course, where the *meta* was the post in the centre round which they had to go. (C.'s own int. that *meta* is the 'apex of the cone' and so the top of the sky, is less suitable.)

841. *insonti:* Palinurus is an innocent victim, fated to die for all, to appease Venus' wrath apparently, 815.

842. *Phorbanti.* Phorbas is one of the numerous names V. borrows from the Iliad. He introduces him here simply as a friend of Palinurus.

844. 'Steady the breezes breathe: 'tis the hour for rest': the very line, with Vergil's subtle art, has a peaceful slumbering sound, as indeed has all this passage.

845. 'Rob thy weary eyes from toil', an artificialism quite in Vergil's manner: the natural idea is to *steal rest:* and Vergil has refined on this.

labori, dative of the person robbed, as usual in Latin: and V. habitually extends this dat. to things.

847. *vix attollens*, i.e. he scarcely looks off his work: he keeps his eye fixed on his course.

850. *fallacibus auris* must be dative after *credam*, and not ablative with *deceptus*; otherwise *credam* has no dative, and *quid enim* is awkwardly last in the sentence. That being so what is *et?*

The fact probably is that (as often happens in V.) the construction has become obscured by elaboration. The *thought* is: 'why should I trust Aeneas to the deceitful breezes *and the deceitful sea?*' The last four words are however further elaborated into the line before us, 851.

Construe: 'Why should I trust Aeneas to the treacherous winds, and the sky whose false promise has so often fooled me?'

852. *adfixus et haerens nusquam amittebat*, emphatic triple repetition, 'rooted and clinging to the tiller he loosed not his hold'.

853. *nusquam*, merely a Vergilian variation for *nunquam*.

sub, 'lifted to'.

854. *Lethe* (λήθη, 'forgetfulness') was the river of forgetfulness 'in a secluded vale' of Hades (VI. 705), whose waters the spirits drank before they emerged on earth for a new life.

855. *Stygia*. Styx being one of the rivers of Tartarus, *Stygius* naturally means 'deadly'.

856. *cunctantique natantia lumina solvit*, one of V.'s terse expressive phrases: *cunctanti* describes his ineffectual resistance, *natantia* the flickering failing sight, *solvit* the end of the tension and effort under the flood of sleep. (So when Cerberus is drugged *terga resolvit* VI. 422.)

'And spite of his struggles steeped his swimming eyes'.

858. The poop of an ancient vessel was high and curved, and the top of it might be broken off without endangering the rest of the vessel.

859. *gubernaclum*, 'the rudder', was a broad oar, of which there were generally two, one on each side with the cross pieces joined together ('tiller').

861. *ales*. Sleep is beautifully called 'winged', the suggestion perhaps coming from the lovely Greek sculpture of the winged head of of Sleep. So VI. 702, II. 794, *volucri somno*.

862. *non setius*, 'none the less', spite of the loss of its *rector*: it is under divine protection.

863. *promissis*, 813. Notice the pretty personifying touch *interrita*.

864. *adeo*, enclitic to demonstratives often, *is adeo*, *nunc adeo*, *tuque adeo*, &c. The Sirens, according to Homer, were two (Σειρήνοιϊν, *Od.* XII. 52) devouring maidens who charmed sailors with their song and then ate them.

Homer's geography is no doubt fanciful: but the Roman poets seem to have placed them in three small rocks in the S. of the bay of Naples, between Sorrento and Capri.

865. *quondam*. Vergil seems to forget that Aeneas (like Odysseus) belongs to the heroic age. Compare I. 109.

866. Notice the hissing line to describe the dashing seething sea.

'Afar the loud rocks sounded with ceaseless surge'.

867. *fluitantem errare*, 'was drifting astray'.

cum follows *iamque...subibat,* 865—6 being more or less parenthetic.

870. The verb 'he cried' is omitted as often.

Some of the older commentators read VI. 1—2 after 871. They would do in either place: but they are better where they stand. It is more like V. to make the book end with the touch of sorrow.

THE AENEID.

BOOK VI.

[1—13. They land at Cumae: the rest disperse, Aeneas visits the shrine of Apollo and Diana.]

1. *Sic fatur*, 'thus', referring of course to the end of the last book, where Aeneas had bewailed the death of the helmsman Palinurus.

inmittit habenas, 'gives the rein', an obvious metaphor, common in English, tho' generally applied to passion, eloquence, imagination, &c. He means 'sets full sail'.

2. *Cumae*, a Greek colony on coast of Campania, just N. of the bay of Naples: it was the most ancient of the Greek settlements in Italy, and was said to have been founded by settlers from Cyme in Aeolis (Asia Minor), whence the name, and also from Chalcis in Euboea, whence *Euboicis*.

3. *obvertunt*, 'turn towards', the common way, for convenience in starting.

5. *praetexunt*, prop. 'to weave before', and so 'to border or fringe': and so it gets its transitive meaning and construction.

emicat, 'darts forth', fanciful and pretty word.

6. *Hesperia* [prop. 'Western' from ἕσπερος 'the evening star'], one of the Greek names for Italy. This is the adj.

8. *rapit*, probably 'scour', the main notion being 'speed' as in *rapio cursum*, *rapio viam*, *corripio spatium*, see 634: (though 'plunder' will also do, i. e. for fire-wood.)

densa tecta is of course apposition to *silvas*.

9. *pius*, 'good', to the gods and kindred: the regular title of Aeneas in the Aen., see 403.

arces, 'the hill', where was the temple of Apollo, with image standing high (*altus*), and near it the cave of the famous Cumaean Sibyl. The two sanctuaries were naturally together, 11.

'Sibyl' was the name given to various mythical prophetic women, of whom this was the most famous. She is represented as living in a cavern, and being inspired by Apollo. With the Sibyl are connected the famous Sibylline books kept at Rome. The old story was that these oracular books, nine in number, were offered for sale by the Sibyl to king Tarquinius Priscus. He refused, and she burnt three, and offered the six again for the price of the nine. Again rejected, she burnt three more, and offered the remainder for the same price; he then took them.

The books, whatever their origin, were kept in a chest on the Capitol, and consulted by their keepers, under order of the senate, when any calamity befel the state.

They were oracles, probably in Greek, and were said to be written on palm-leaves.

10. *secreta*, used as subst. 'the hidden place'.

11. *cui mentem animumque inspirat*, best taken the natural way, 'into whom he breathes a mighty mind and soul', i. e. the god inspires her.

12. 'The Delian seer' is Apollo, born at Delos, an island in the Aegaean sea, sacred to him and his sister Diana.

13. *Trivia* is Diana, so called because she was identified with Hecate, a mysterious goddess worshipped in little chapels built where *three ways* met.

The Sibyl is the 'priestess of Phoebus (Apollo) and Diana', v. 35. The temple has a grove in front (*lucos*) and apparently the cave behind it.

[14—41. It was built by Daedalus, and adorned with carvings of the Cretan tales. The Sibyl Deiphobe bids Aeneas and his comrades enter.]

14. *Daedalus* ('the crafty'), mythical inventor of various arts. He was said to have lived as a friend of Minos king of Crete (*Minoia regna*), but incurring his wrath, (see below, note on 20, (4).) escaped with his son Icarus, by aid of wings fastened with wax. Icarus flew too high, and his wings being melted with the sun, fell and was drowned in the Aegaean, a part of which was called thence *Icarium*. (Hor. *Od.* IV. 2. 2.)

16. *gelidas enavit ad Arctos*, 'floated toward the cold Bears', i. e. the cold north, since the two constellations called the Great and Little Bear are close to the pole-star.

17. *Chalcidica*, i. e. 'of Cumae', 2.

Notice the pretty words *enavit*, *levis* of the easy flight and movement.

19. *remigium alarum*, 'the oarage of his wings', an imaginative expression for the wings themselves (I. 301).

20. *in foribus* &c., 'on the doors'. Daedalus graves carvings of various Cretan stories, as follows:

(1) *the death of Androgeos* (20). He was son of Minos and Pasiphae of Crete, and having won all the contests at the Panathenaic festival, excited the jealousy of Aegeus king of Athens, who contrived his death. [According to other accounts his rivals killed him.]

(2) *the penalty paid by Athens* (20—22). In revenge for this death of his son, Minos made war on Athens, and forced the people to pay an annual tribute of seven youths and seven maidens (see note on 21), who were devoured by the monster (half man, half bull), called the Minotaur, in the labyrinth.

(3) *Pasiphae and the bull* (24—27). Poseidon, being offended by Minos, caused Pasiphae to become enamoured of a bull which the god sent out of the sea, and to give birth to the monster Minotaur, described above, who lived in the labyrinth built by Daedalus (27).

(4) *Theseus and Ariadne* (28—30). The tribute of youths and

maidens was paid for some time, till at last Theseus, son of Aegeus, went as one of the seven, to try if he could set Athens free. Ariadne, daughter of Minos, fell in love with him, and gave him a sword to slay Minotaur, Daedalus (by a thread) enabling him to track the labyrinth.

Androgeo, Greek form of gen. from Androgeos.

21. *Cecropidae*, Athenians, from the old founder Cecrops.

For the 'penalty' see note on 20, (2).

septena, Verg. speaks only of the youths.

22. *ductis sortibus*, 'the lots drawn', for the selection of the seven, of course.

23. *elata mari*, 'lifted from the sea': a suggestive phrase for the view from the sea of a mountainous island.

respondet, 'faces': stands carved on the opposite panel.

Cnosia, called from Cnosus, old town near N. coast of Crete, where Minos lived, according to tradition. The modern Candia is not far from the site of Cnosus.

24. *supposta*, shortened (syncopated) poetic form of *supposita*.

furto supposta, 'mated by craft' with the bull: the craft being that of Daedalus.

27. 'That toil of the dwelling and tangle that none can unravel', a phrase at once artificial and forcible in a high degree, to describe the labyrinth which Daedalus built for the Minotaur.

28. *sed enim*, 'however', according to Vergil's use (perhaps imitated from the Greek ἀλλὰ γάρ): but he usually puts it not at the begining of the sentence, and sometimes quite late. See II. 163, 'Impius ex quo Tydides *sed enim* scelerumque inventor Ulixes, &c.'

31. *sineret dolor, Icare, haberes*, 'had Grief permitted, thou, Icarus, hadst had a great share, &c.'

The imperfect subjunctive in conditions always implies something that *would be now* or *would have been* in past time the case, but for some fact that excludes it.

Observe too that he uses the short form of the conditional without 'if'. The origin of this is doubtless the use of the *jussive* as a vivid form of the *conditional*. Thus in present time we can say, 'Let grief permit, you would have': and so here, in past time, 'Let grief have permitted, you would have had'. So in English, 'Ask, and ye shall have' is a vivid way of saying 'if ye ask ye shall have'.

The meaning is, that the father tried, but could not bring himself, to carve the sad picture of his son's fate.

33. *protinus*, lit. 'continuously', i.e. all the work in succession.

omnia, prob. like *verba precantia*, VII. 237, to be scanned as a spondee, by coalescence of the two syllables (synizesis).

34. *perlegerent*, 'they would be scanning'.

ni adforet, 'were he not come', according to the use of the impf. cond. explained in 31, and see scheme.

Achates, called 'fidus', a faithful follower of Aeneas.

36. 'Deiphobe daughter of Glaucus' is Vergil's name for the Sibyl. The name was variously given in various traditions.

Glaucus, steersman of the Argonauts, who leaped into the sea, and became a marine deity, supposed to visit the coasts, and give oracles

and prophecies. The prophetic Sibyl is thus naturally made his daughter.

regi, Aeneas.

37. *ista* (always with reference to person addressed, 'that of yours') 'those ye seek'.

38. *intacto*. There was always a feeling that an ox used for labour was spoiled for sacrifice.

39. *praestiterit*, 'it were better', delicate form of statement.

de, 'according to'.

[42—76. The Sibyl urges him to pray: and he prays that after all their wanderings they may find their fated home here at last.]

43. 'a hundred broad passages, a hundred mouths' is of course a stately poetic exaggeration: as when (X. 128) a man throws a stone, 'haud partem exiguam montis': or the ship Tigris (X. 167) carries 'a thousand youths'.

45. *fata*, 'oracles': its literal meaning being 'utterances' (*fa-ri*), i.e. of God.

47. 'her face and hue was changed' with the inspiration which Apollo was sending her, cf. 11.

49. *videri*, probably the explanatory inf., used after adjectives (or other verbs); it is a Greek construction. So we say 'fair to see', 'terrible to relate': the proper native Latin being the ablative supine, *visu*.

50. *nec mortale*, i.e. 'more than human', 'louder than human'.

quando, 'since'.

51. *cessas in vota*, variation in the use of prep. after V.'s manner, 'art thou slow to vows and prayers?' A very effective line.

53. 'the awe-struck dwelling', a fine instance of the effect in poetry of personification. It is the feelings of herself and the worshippers she is describing really; but the god's presence seems to awe the cavern itself.

57. *Dardana*, 'Trojan', from Dardanus son of Zeus, mythical ancestor of the Trojans, who came from Samothrace and settled in the Troad.

Paris, the son of Priam king of Troy, who stole Helen, and caused the Trojan war. He slew Achilles (son of Peleus, son of Aeacus; so *Aeacides*) the hero of the Greeks, with the aid of Apollo.

direxti, poetic syncopated form for *direxisti*; so *traxe*, *vixet*, *extinxti*, *repostus*, &c. See 24.

58. *obeo*, lit. 'go over', notion of covering. Cf. *oborior*, *occulo*, *obnubo*. Here it means 'wash the shores'.

59. *repostas* (syncopated form for *repositas*, cf. 57), 'remote'.

60. *Massylum*. The Massyli were a Numidian race, west of Carthage. The gen. plur. in *-um* instead of *-orum* is an old form. V. is fond of these archaisms.

praetenta Syrtibus arva, 'the fields that face the Syrtes', *Syrtibus* being dat. (as usual with this verb). The Syrtes were two great gulfs in the north coast of Africa, to the east of Carthage.

61. *fugientes*, for it seemed to fly before them and elude them, so many adventures they had had in seeking it.

62. *hac...tenus*, separated, as indeed they are strictly separate.

fuerit secuta, jussive, 'let it have followed' thus far—and let it follow no farther. 'Trojan fortune' means of course disaster.

63. *Pergama* was the citadel of Troy: hence adj. means 'Trojan'.

64. *obsto*, properly 'to thwart', used by a slight stretch of meaning for 'to vex'. 'All gods and goddesses who were wroth with Troy'.

Ilium, one of the old names of Troy.

65. *Dardania*, 57.

67. *meis fatis* might be either dat. or abl.: but the dat. is more natural. By 'realms owed to his fates' he means that his destiny is to be a king, and a king in this land.

The acc. and inf. after *dare* 'to grant' is a common poet. constr.

Teucros, another name for 'Trojans', from Teucer, the mythical first king of Troy.

68. *agitata*, 'way-worn', effective as applied to the gods: even they were weary of the wanderings, which they (or rather their images) had shared.

69. V. makes Aeneas vow the temple and games to Apollo, to increase the majesty and solemnity of them both: but really the *ludi Apollinares* were instituted B.C. 212; and the temple to Apollo of which he is thinking is doubtless the splendid one built by Augustus on the Palatine in 28 B.C., as a thank-offering for Actium. See p. 47.

70. *de nomine*, 'named after', 'in honour of'.

71. This refers to the honours paid to the Sibylline books, which were placed in this same temple of Apollo.

72. *sors*, 'a lot', so by natural extension 'an oracle'.

73. *sacros viros*. 'Ten commissioners', says Livy (x. 8), 'appointed for religious affairs (*sacris faciundis*), interpreters of the Sibylline prophecies and the fates of our people, ministers of Apollo's rites and other ceremonies'. After Sulla's time they were fifteen.

74. *foliis*. In Book III. 440, the seer Helenus had told Aeneas how the Sibyl's prophecies were written on leaves which were scattered by the wind when the door of the cavern was opened: but that he was nevertheless to seek her, and ask her to give the oracle by word of mouth.

76. *canas oro*, one form of oblique petition (see scheme), without *ut*. It is really the jussive subjunctive made dependent on another verb.

[77—97. At length she prophesies: 'War ye shall have and all the Trojan troubles over again: but be firm'.]

77. *nondum patiens*, 'yet impatient of' 'yet struggling with' the god, i.e. the inspiration was upon her, but it could not yet master her: she was still in the throes. It is a fine conception, that the priestess is represented as *unwilling*, in a sense, to receive the god: the inspiration is pain. *bacchatur*, by a stretch, 'raves'. Curious, the god being Apollo. The whole metaphor which the words suggest is a restive horse: compare *patiens, excussisse, os fatigat, premendo*. The same idea recurs 100.

78. *si...possit*, 'if perchance she may', i.e. 'to see if'. A natural use of *if* in any language.

79. *excussisse*, perfect, as often in poetry: it expresses the sudden act.

80. *fingit premendo*, 'moulds her to his will by force', 'tames her with strong hand'.

84. *terrae*, gen. like *pelagi*, with the governing *pericula* easily understood.

Lavinium, ancient Latin town near sea, due south of Rome. It was said to have been founded by Aeneas, and the Sibyl here speaks prophetically of it.

86. *et*, 'also'. They will come, but will not *also* be glad of it.

88 sqq. The general sense is: You will have your Trojan troubles over again: Two rivers here, like the Simois and Xanthus of the Troad, shall foam with your blood: a hostile camp like that of the Greeks: a warrior, son of a goddess, like Achilles; a ravished bride, like Helen.

Notice the stately rhetorical effect of all this.

By Simois and Xanthus (the two rivers of the Troad) the Sibyl means to figure prob. the two rivers Tiber and Numicus: the latter a small Latian stream.

The Doric or Greek camp figures the Rutulians, and the new Achilles is Turnus. V. calls the Greeks *Dorians* by a license: the rise of the Dorians was later than the Trojan war.

89. *Latio*, prob. abl. 'in Latium'. V. often uses the local abl. without prep.

90. *natus dea*, for Turnus, the Rutulian king, was the son of the nymph Venilia, who was therefore divine (*cui diva Venilia mater*, X. 76). Achilles' mother was the sea-goddess Thetis.

addita strengthens *non aberit*. 'Juno shall never leave pursuing of the Trojans', i.e. shall persecute them relentlessly.

92. *quas non*, i.e. *omnes*.

93. *coniunx hospita*, 'a stranger bride' (M.), i.e. Lavinia; see outline of the story, p. 60.

96. *quam*, 'more bold than thy fortune shall allow'. The apparent contradiction is of course intentional; it is a rhetorical device to increase the force; rather artificial but effective. [Others read *qua.*]

97. *Graia urbe*, the city Pallanteum, capital of Euander's kingdom. See outline of story, p. 60.

[98—123. Aeneas begs to descend to Hades and see once more his father.]

100. *obscuris vera involvens*, 'wrapping truth in mystery' (C.). Such was the wonted character of oracles.

ea, 'such'. The metaphor as above, 77.

102. *ut*, temporal, 'when'.

104. *mi* for *mihi*.

105. *praecepi*, 'forecast': more fully and precisely explained in the rest of the line.

106. *hic...ianua...dicitur*. Instead of saying 'here lies the gate', he substitutes, in his fuller manner, the word *dicitur* with additional meaning: 'since here is the famed gate of the nether king'.

107. *Acheronte refuso*, 'where Acheron o'erflows'. There are several lakes and pools along the coast here, at the north end of the bay

of Naples, one called *Acherusia palus*, from the fabled river Acheron of the nether regions. V. here makes it the overflow of Acheron.

108. *genitoris*, Anchises, whom Aeneas had rescued from Troy, and who died on their wanderings at Drepanum in Sicily: 'hic me pater optime fessum deseris, heu tantis nequiquam erepte periclis', III. 710.

112. *maria omnia...minas...ferebat.* It is quite good sense, though a little unusual, to say 'endured all seas and the threats of sky and ocean': he means 'endured both the weary wandering and the dangers'.

114. *sortem*, 'the portion', i.e. more than usually befalls the aged.

116. *mandata dabat.* v. 731, Anchises appears and tells Aen. that he is in Elysium, and begs him to come to Avernus and see him: the Sibyl, he says, will be his guide.

118. *Hecate*, 13.

Avernis; one of the volcanic lakes near Cumae was called Avernus: its waters gave out sulphureous vapours and its steep banks were covered with thick wood. It was supposed to have a mysterious connection with the lower world, about which there was a mass of tradition, all naturally centering round this volcanic region.

119. Refers to the well-known tale of Orpheus and Eurydice, so beautifully told in the fourth Georgic. Orpheus (the mythical inspired poet) charmed the powers below by his lyre, and brought back his dead wife: but just at the gate of Hades he broke the conditions that bound him by looking back on her, and all was lost.

120. *Threicia*, 'Thracian', for according to the legend he was born there.

121. One of the tales about Castor and Pollux was this: Castor was mortal, but Pollux being son of Jove was immortal. Castor having received a deadly wound in a fight, Pollux obtained permission from Jove that each should pass half their time in heaven, and the other half, relieving each other, in Hades.

122. *Theseus*, king of Athens, aided his friend Pirithous in the attempt to carry off Proserpine from the lower world. They were both seized and bound, but Hercules at last set Theseus free. [*Thesea*, Gr. acc.]

123. *Hercules* (son of Jove and Alcmena) was often called *Alcides* from Alcaeus, father of Amphitryon (husband of Alcmena): his greatest and hardest labour was the fetching of the dog Cerberus from Hades; see 395.

It will be observed that there is no reply (in grammar) to *si potuit*, though the sense is clear: the abruptness makes it more earnest and forcible. (This breaking off is called *aposiopesis.*)

'If all they did it—(why should not I?)—I also am Jove-descended'.

[124—155. The Sibyl replies: 'Tis easy to go down: to return is the toil. The needful charm is a golden bough which must be plucked from the heart of the forest. First, too, you must bury your dead comrade.]

125. *divom*, 60.

126. *Averno*, the poetical use of the dative (recipient) for acc. with prep. It is very common in Vergil. *Caput deturbat terrae* (X. 555), *praedam proiecit fluvio* (XII. 256), &c.

Notice the stately rhythm all through these splendid lines.

127. *Dis*, the god of the nether regions, also called Hades and Pluto.

129. *hic labor:* 'this is the toil', pronoun attracted, instead of saying 'hoc est labor'. The usual construction in Latin.

aequus, 'kind'; originally 'fair', and so 'propitious'. A natural change of meaning, seen also in *iniquus*.

131. *media omnia*, 'all between' (here and Hades).

132. *Cocytus* (Κωκυτός, 'Wailing') and *Styx* (134) [Στύξ, 'Hate'] are two of the well-known rivers of Hades.

137. 'Golden in leaf and pliant twig': the ablatives of respect.

138. As *Iuno* is queen of Heaven, so *Iuno inferna* is queen of Hades, i.e. Proserpine.

139. *obscuris claudunt convallibus umbrae*, 'the gloom hides it with the dark vales', a variation of phrase such as V. is fond of. The simpler statement would be 'the gloom of the dark vale hides'. Compare *virgulta sonantia lauro*, XII. 522, and Index of Style, 'variation'. See note on Style, p. 62.

141. *quam qui:* after *non ante* the regular expression would be not 'than (to him) who' but 'than when': still the irregularity is natural.

142. *suum munus*, 'as her own gift': a necessary charm.

145. *alte vestiga*, 'search deep': the words give effectively the thickness of the forest.

149. *tibi*, the Ethical Dative: of the person *interested* in a statement. The corpse was another difficulty or task for Aeneas.

150. *funere incestat*, 'pollutes with death'. A fine phrase, unusual but quite clear.

151. *pendes*, 'linger', unusual word but expressive, as it properly means 'hang'.

152. *sedibus suis*, 'his own place', the tomb: cf. 328: for dat. see 126.

153. *nigras:* black offerings to the Lower or Evil Powers: thus III. 119, 'Tempest' has a black sheep, 'Happy Zephyrs' a white. So the Manes have black victims.

ea, pronoun attracted, as usual, to agree with *piacula*, 129.

[156—211. Aeneas and Achates leave the cave, and find the dead Misenus, and build his pyre. Then to Aeneas' prayer two doves appear, and guide them to Avernus, where they light on the tree with the golden bough, which Aeneas plucks.]

156. *defixus lumina*, 'with downcast eyes'. In prose this would be *defixis luminibus:* but the Augustan poets use the *passive* participle with the *objective* accusative, almost as if the verb were still active. It is different from the proper accusative of reference (*saucia pectus*): though the line is not always easy to draw. Considering how much the Greek constructions were imitated by the Augustans, this use is probably taken from that of the Greek perfect participle: some of the cases resembling the proper *passive* use (ἐπιτετραμμένος τὴν ἀρχήν), some the *middle* (προβεβλημένος τὴν ἀσπίδα), between which V. would hardly distinguish.

Compare: *os inpressa toro*, IV. 659; *subiuncta leones*, X. 157; *fusus barbam*, X. 838; *suspensi loculos lacerto*, Hor. *S.* I. 6. 74; *crinem vittis innexa*, below, 28: and in English, 'he is well taken *care* of'.

157. *caecos*, 'blind', i. e. 'dark': a natural change of meaning. So Browning says of the moon's unseen side, 'blind to Galileo on his turret'.

159. *paribus curis*, 'under like cares', 'wrapped in like thoughts': abl. of the circumstances, used in V.'s manner rather vaguely.

160. Variation for the prose *varium serebant sermonem*, 'diverse discourse they wove'. *sermo* is from the same stem as *sero* (*serui*), 'to knit', and means *connected* talk, conversation.

162. *diceret*, oblique quest. See scheme.

165. i.e. Misenus was a trumpeter. So: *dat signum Misenus aere cavo*, III. 239. *ciere*, inf. after adj. *praestantior*: a Greek construction often imitated in Augustan poets. (So 'catus idem iaculari', 'celerem volvere menses', Hor.)

The story of Misenus is a legend connected with the promontory of Misenum, north of bay of Naples, see 234. Observe the spirit and swing of the line.

166. *Hector*, the great Trojan hero, son of Priam, slain by Achilles. V.'s object in these lines is to keep his hero at the level of the Homeric warriors: so esp. 170, see p. 7. (*Hectora*, Greek accus.)

170. *non inferiora*, 'no meaner cause', 'no lesser fate': he really means 'no lesser hero', but the vaguer expression is even more effective.

171. *concha*, 'shell', prob. literally: he challenges the sea gods (*divos*) on their own instrument. (Observe alliteration here.)

173. *exceptum...inmerserat*, 'caught and plunged him'. So 'excipit incautum obtruncatque', III. 332.

Triton, a sea god, son of Neptune; with his shell-trumpet he is a familiar figure in fountains, ancient and modern.

si credere dignum est: for he feels a certain touch of grotesqueness in the story, and these words skilfully redeem it.

177. *aram...arboribus*, 'pile with logs the altar of his tomb', a strained but forcible expression for 'built his pyre of trees'. *caelo*, 126.

182. *montibus*, 'from the mountains': certainly rather harsh, without prep. after *advolvunt*.

184. *accingitur*, rather loosely 'equips himself'.

186. *forte*. C. and others read *voce*: but *forte* is best attested, and far more forcible. Aeneas' prayer is 'a bow drawn at a venture'.

187. *si*, 'if it might', a natural form of wish.

arbore, 'on the tree', V.'s extended use of abl. of place without prep.

190 sqq. Observe alliteration all through these lines.

193. *maternas*, for doves were sacred to Venus, the mother of Aeneas.

195. *dives*, pretty varied word for *aureus*.

196. *dubiis ne defice rebus*, 'fail not our perilous case'.

197. *pressit*, 'checked', common in V. of the voice, footstep, &c.

199. *prodire*, historic inf. Its effect is to describe *action* without marking *time*: and accordingly is used where time is not definite or not important: as in *continued* or *repeated* actions, as here: in confused *scenes*; in *feelings* with no defined end or beginning.

200. *possent*. Why this is subjunctive is not quite clear: but it probably describes the *thought or intention* of the birds, not to be lost sight of, and so comes under the head of *virtually oblique*. See scheme.

203. *optatis*, 'longed for', by Aeneas.

gemina, 'the two-fold' tree; the meaning being clearly explained in what follows; the golden bough gleams in the midst of the dark foliage. Others read *geminae* on slighter authority and with a feebler sense; it comes too late in the sentence.

204. 'Whence with contending hues the gold gleam flashed through the boughs'. *aura*, lit. 'the air' or 'breath' of the gold (for it makes far better sense and rhythm to take *auri aura* together), a very bold stretch of meaning, as though the gleam was an *effluence* from the gold.

206. *non sua*, 'alien'.

207. *croceo*, a kind of misletoe with bright yellow berries, not white like ours: the colour of course is important to the comparison.

The comparison is vivid, and suggests a bright object in a wintry landscape: but it is beneath, and not as usual above, the thing compared. See on the similes, Introduction, p. 65.

209. *crepitabat*, 'rustled'; *brattea*, not *bractea*, the right spelling.

211. *cunctantem*, because he was in such a hurry: not that the bough resisted: for *volens facilisque sequetur*, 146.

[212—235. The burial of Misenus.]

213. 'The thankless ash' is a pretty pathetic touch which one would not have thought anyone could misunderstand. Their loving care he could no longer feel.

214. *pinguem taedis* 'rich with pinewood': *pinguis* used especially of anything oozy or juicy, cf. 254, and is particularly fit here where the ooze feeds the fire.

215. *atris*, chosen purposely as funereal; see 153.

217. *super*, adv. as often in V., see 221.

218. *undantia flammis*, 'tossing with fire'. Vergilian for 'boiling'.

221. *nota*, for they were his own.

222. *subiere feretro*, the rarer const. with the dat. as VIII. 125 *subeunt luco*.

223. *triste ministerium*, 'a sad service'; acc. in apposition with the sentence, a constr. more common in Greek.

more parentum applies not to *aversi* only, but to the whole process. V. never loses an opportunity of making his poem truly and nobly national, by giving all Roman customs (esp. sacred or religious usages) a place in the heroic narrative.

225. *dapes*, the 'feasts' or 'meats' may have been honey, wine, milk, sacrifices, any of the numerous things so offered, and supposed to gratify the dead.

fuso crateres olivo, 'streaming cups of oil'; but the phrase is varied and unusual, after V.'s manner.

229. *circumtulit*. Circumferre, 'to take round', properly with *aquam* as its accus., is an ancient sacrificial term: it thus naturally acquired a secondary meaning of 'to purify' and so took the *person* in the accusative.

The construction of *muto*, *circumdo*, *exeo*, and other verbs has similarly varied.

230. *rore*, by natural extension, 'drops'.

felix, 'fruitful', its original meaning (stem fu- 'grow', comp. *femina*, *fetus*, *fecundus*).

231. *dixitque novissima verba*, 'and spake the last words'. If V. is describing accurately the ceremony, this will be the word *ilicet* with which the funeral train were dismissed. But it would be more impressive if it meant 'farewell' to the dead, which they also said.

233. *suaque arma*, not his armour, which was burnt (217), but 'his equipment', apposition to *remumque tubamque*.

234. Misenus, 165.

[236—263. The cave described. Aen. sacrifices to Hecate and the nether powers: with earthquake and barking hounds the goddess passes by, and the Sibyl leads Aeneas down.]

237. *alta*, 'deep'.

238. *tuta*, 'guarded': it had the lake on one side and the wood round it.

239. An allusion to the story that the name of Avernus was Greek, [ἄ-ορνος], given to the lake (not as here, to the cave) because no bird could fly over it.

242. Probably spurious: wanting in several MSS. and rather flat.

243. *nigrantes*, 153.

245. *summas saetas*, 'the topmost tuft' was cut off and cast into the fire, before the sacrifice, as a firstfruit or primal offering. This the Greeks called ἀπάρχεσθαι.

247. *caelo*, abl. of place, without prep., common in V.

Erebo (ἔρεβος, 'darkness') one of the names for the infernal regions.

249. *succipiunt* is probably the right reading here: and if so, is an instance of V.'s fondness for old forms. The later form is *suscip.*

250. *matri Eumenidum*. The three furies, called by the Greeks for good luck 'the kindly ones' (εὐμενίδες, compare *Euxine* 'the hospitable'), were the daughters of Night; being dark and evil powers.

The 'great sister' of Night is Earth.

251. 'a barren cow' is the Homeric offering to the shades (*Od.* X. 517): so here to the Queen of the shades.

252. *Stygio regi*, Pluto; compare 138.

incohat (for this is apparently the true spelling, not *inchoat* which most edd. give) 'to begin', said to be a word specially used of sacrificing. It might mean 'begins', i. e. 'builds' altars, or 'inaugurates' i. e. begins the *sacrifice*. The latter seems more likely.

253. *solida*, 'whole'.

254. *super* belongs to *fundens*, separated as in Homer the prep. is often by what is called *tmesis*. Observe *e* long in *super* by license.

255. 'light and rising', two points for one (hendiadys), see 558.

257. *visae*, 'seemed': oddly enough it means they were heard but not seen.

canes, for Hecate was accompanied by hounds of the nether regions.

258. *Procul este, profani*, the regular warning in religious cere-

monies to the impure or uninitiated to keep aloof, lest the ceremony be defiled. Here the comrades of Aen. are dismissed.

263. *aequat*, lit. 'levels' her, 'keeps even': Vergilian for 'follows close'.

[264—267. The Poet's Prayer: 'O powers below, suffer me to tell the hidden mysteries'.]

Observe the solemnity and majesty of all this passage.

265. *Phlegethon*, the 'Burning' river of Hades.

[268—281. They go in the gloom, and approach the portal of Hades: at the gates they see Grief and Remorse, Age, Disease, &c., Death and Toil: War and the Furies and Strife.]

268. *sola*, 'lone'. The very sound of the line is mysterious and great.

269. *vacuas...inania*, both express the *shadowy* life of the dead, as the ancients conceived it: see below.

270. *maligna*, 'niggard' light (M.).

273. *vestibulum* of a house is the open court before the threshold (*limen*): but of course the words must not be pressed, in a grand imaginative passage like this.

274. *ultrices Curae*, 'avenging cares', i.e. trouble that comes from sin.

276. *turpis*, 'hideous'.

278. It may surprise us to find Sleep, 'the blessed gift', 'the balm of hurt minds', among these other horrors: but to the ancients there was something awful about Sleep: it was the Brother of Death, and dwelt not far from Death. Hom., *Iliad* XIV. 231, calls him 'twin brother of Death,' and Hesiod, *Theog.* 212, 'the son of Night'.

279. *adverso in limine*, 'on the threshold over against him', 'faced him on the threshold'.

280. *ferrei*, two syllables (synizesis).

281. 'Her snaky hair entwined with bloody fillets', see 156.

[282—294. The Dark Elm, with Dreams roosting on it; Centaurs, Scyllas, Hydras, Chimaera, Gorgons, Harpies, &c.]

284. *tenere ferunt*, 'men say they hold'. *haerent* 'they (the dreams) cling'.

An irregularity of construction, but perfectly natural. XII. 226 is something like it, 'cui nomen erat virtutis, et ipse acerrimus armis'.

285. *monstra ferarum*, a variation of phrase, 'monstrous beasts', like *urbis opus*, *monstra deum*.

286. *Centauri*, half horses and half men, supposed to inhabit Pelion in Thessaly.

Scylla, a monster mentioned in the *Odyssey*, with six heads, barking like a dog. She inhabited a rock in the straits of Messina. V. imagines several of them.

287. *Briareus*, son of Heaven and Earth, a giant with 100 arms.

Lerna, a marsh near Argos, where the monster called the Lernaean hydra dwelt, a beast with nine heads. Hercules slew it, as one of his great labours, 803.

288. *Chimaera*, 'before, a lion, behind, a snake, in the midst, a goat, breathing out the dread might of glowing fire' is Homer's description, *Iliad*, VI. 181.

289. *Gorgones*, winged she-monsters with fearful teeth, and claws, and snaky hair. The chief one was Medusa, slain by Perseus. Her aspect was so fearful that she changed the beholder into stone.

Harpyiae, (3 syll.) Vergil himself describes (III. 216): 'winged, with maiden's face, foul issue from their belly, and hooked talons, and cheeks pale with hunger'. They were sent to torment Phineus, by snatching or defiling all his food.

forma tricorporis umbrae, 'the shape of that three-bodied Shade' (M.) is the monster Geryon, who lived in Spain, and whose oxen Hercules stole. See VIII. 202.

292. Observe the poetic license of the *present* subj. 'Did she not shew him... he would rush...' instead of impf. or plupf. ('Had she not shewn'). See scheme of Subj.

vitas, 'spirits', rare and striking use of the word.

[295—336. They reach Acheron, and see the old and squalid Charon. Here throng the souls to the bank, praying to be taken over. Aeneas asks who the crowd are, and why some are taken and others left. The Sibyl explains that the buried alone are taken over.]

296. 'The stream thick with mire and a wild eddy seethes'.

297. *Cocyto*, 'into Cocytus': Vergilian use of dat. 126.

299. *Charon*, the ferryman of the dead.

300. *stant lumina flamma*, 'his eyes set in a fiery stare'.

The *flamma*, rather a strained use of the abl. of inst. Compare 'stare pulvere caelum', XII. 407.

302. *subigit*, 'controls': but it is rather a fanciful word.

velisque ministrat (X. 218), 'serves the sails', an uncommon expression, but quite clear.

303. *ferruginea* (*ferrugo*, 'rust'), 'dusky'. (*Cumba* not *cymba* is the right spelling.)

304. *cruda* prop. means 'hard' [cru- κρύος, κρύσταλλον *cruor*], then of fruit, 'hard', 'fresh', 'unripe'. So here, 'lusty', 'hardy'.

deo, 'a god': for Charon was immortal.

viridis wants no explanation in English.

307. *magnanimum*, for gen. see 60.

309. For these similes see Introduction, p. 65.

311. Notice the Vergilian turn *frigidus annus*, 'the frosty year' for the 'winter'.

313. *orantes primi transmittere*, poetic use of inf. after *oro*, instead of the regular *ut*-clause of the oblique petition. It is due no doubt to the influence of Greek.

There is a subtle pathetic sound in these two lines.

317. *enim* here does not give the reason, as usually it does, ('for'): it is used in its older sense as a kind of demonstrative particle, 'indeed': or in the more sedate English it would be omitted. Compare the following passages:

(VIII. 84), 'tibi enim tibi maxuma Iuno', 'to *thee*, to thee, great Juno'.

(X. 874), 'Aeneas adgnovit enim,' 'then Aeneas knew him'.

(Plaut. *Cas.* 2. 4. 2), 'Te uxor aiebat tua me vocare'. 'Ego enim vocari iussi'.

'Your wife said you called me'. 'Yes, I *did* order you to be called'.

[This is better than making a stop at *Aeneas*, and *miratus* a principal verb; though that would be possible: X. 874 is against it.]

319. *discrimine*, 'what law': lit. 'what difference?' i. e. what is the principle on which they are treated differently?

320. *livida*, 'dark': referring to the turbid water, 296.

321. *olli*, old form, for *illi*. Compare *olim* ('at *that* time').

324. 'whose mighty name (*numen*, lit. 'power') gods fear to take in vain', for Homer says (XV. 37), 'the water of Styx, the mightiest and most dread oath for the blessed gods'.

325. *inops*, 'helpless'.

332. *putans*, 'pondering', a rare use, but it occurs in other writers.

animi. Conington is probably right in restoring *animi* here, from one MS. instead of the common *animo*. For V. has *animi miserata* undoubtedly in X. 686: and the harder reading is more likely to get altered. There is a difficulty about the explanation of this case. If it were only used in such phrases as *amens animi* (IV. 203), *praestans animi* (XII. 19), we could explain it as the genitive of relation: the 'thing in point of which' the adj. is applied. This genitive Vergil uses a good deal, no doubt in part from the influence of Greek where it is common.

But *animi* is also used with verbs and participles: thus *angere animi* (Cic. *Verr.* II. 34), *cruciare animi* (Plaut. *Mil.* 1062, 1280, &c.), *me fallit animi* (Lucr. I. 136), *pendere animi* (common in Cic.). It is also used with a *large* number of adj., *much* more frequently than other genitives: thus, *anxius*, *caecus*, *dubius*, *egregius*, *felix*, *integer*, *lassus*, *maturus*, *praeceps*, &c.

The conclusion is strongly probable that this is a survival of the *locative* (well known in *humi*, *domi*, *cordi*, &c.), and that it simply means 'in the mind', not 'in respect of mind' (gen.). It is just in such words as these that the locative use would become ingrained in the language, and remain, when the locative *case* elsewhere disappeared, and the locative *meanings* were rendered by the abl.

See the complete note on the word in Roby's *Lat. Gram.* 1321.

334. *Leucaspis*, not mentioned elsewhere.

Orontes and his Lycians perished in the great storm, as related I. 113. [*Oronten*, Greek acc.]

[337—383. Aeneas meets Palinurus, who tells how he died, and now lies unburied: Aeneas promises him expiation and a tomb.]

337. *sese agebat*, 'was passing on'.

338. *Libyco cursu*, 'voyage from Libya': ignoring the fact that they stopped in Sicily.

Observe *dum* with present, though the principal verb is plupf.

339. *in undis*, variation for acc. It gives two points instead of one: he fell, and he was *in* the waves. (A kind of inverted pregnant.)

345. *ponto*, 'on the sea'. Vergilian abl. of place where, 247.

[illegible] *en*, of indignant or impatient enquiry, 'Was this faith pledged?' Compare VIII. 7, 'en erit unquam ille dies?'

347. *cortina*, prop. 'a bowl' or 'vessel': here the 'cauldron' of Delphi, supported on a tripod, with a slab at the top on which the priestess sat to deliver oracles.

351. *maria*, 'by the sea', after *iuro:* usually *per* is used, 458.

352. *cepisse*, slightly unusual word : 'felt'.

353. *excussa magistro*, rather violent variation for *excusso magistro*, 'reft of its helmsman'.

354. *tantis undis*. It has been objected, that in Book V. (835—end), where the death of Palinurus is told, the sea is calm. V. has not taken pains to be quite consistent, it must be admitted. But Palinurus himself does not trust the calm (V. 851), and the waves are already dashing on the rocks (866).

356. *violentus aqua*, 'raging on the sea': best so joined.

358. *tenebam...ni invasisset*, a rhetorical variation from the regular *tenuissem ni invasisset*, quite idiomatic in Latin and very effective: the point consists in the act represented as *already just happening*, had not &c.; instead of the actual truth, that it *would have happened*.

So 'labebar longius, nisi me retinuissem' (Cic. *Leg*. I. 18).

'pons iter hostibus paene dedit, ni unus vir fuisset' (Liv. II. 10). The indic. naturally always comes *first*.

359. *cum veste*, variation from *veste*, abl. inst. It gives two points instead of one, that his wet clothes were on him, and that he was weighed down. [Comm. quote: σὺν γήρᾳ βαρεῖς *O. R.* 17.]

360. *montis*, 'cliff'.

362. There is a pathos in the fact of his *death* being only inferred, not related: *prensantem* (360) is the living man; *me* (362) is the body.

363. *quod*, 'as to which' lit. i. e. 'wherefore'; common in such adjurations.

366. *Velinos*, 'of Velia', Greek 'Ελέα (whence the 'Eleatic' philosophers); a town on W. coast of Lucania, S. of the bay of Paestum.

371. *saltem*, &c. 'that at least I may rest quiet in death': at least, i. e. if I cannot get a proper tomb, as is not possible.

374. *amnemque severum Eumenidum*, 'stern river of the Furies', an instance of the transferred epithet (like 'a flying shot', 'a faithful promise'): for the sternness was in the Furies.

The river is the Cocytus: compare *Georg*. III. 13, 'Furias amnemque severum Cocyti'.

379. *prodigiis*, probably pestilence.

piabunt, 'with due rites appease'.

381. *nomen habebit*, the promontory S. of Elea being called *Palinuri*. Verg. is always careful to gather the local stories into his national poem.

383. *cognomine terra*, 'in the land bearing his name'. *cognomine*, abl. of adjective *cognominis*.

The word has -ĕ for the regular -ī, a bye-form adopted no doubt for its convenience. The complex rules in the grammar for the third declension of subst. shew the tendency to corrupt the i into e. So Ovid has *perenne*, *Fast*. III. 654, *bimenstre*, *Fast*. VI. 158, *caeleste*, *Met*. I. 743.

[384—416. Charon challenges them as they approach the bank: and reminds them of Hercules and Theseus. The Sibyl soothes him. 'It is no traitor, but Aeneas: behold the golden bough'. He clears the ship and takes them on board and rows over.]

384. *peragunt*, 'continue'.

385. *iam inde*, 'at once', lit. 'already from thence', i.e. 'from the point where they were'.

387. *ultro*, prop. 'beyond': hence used often in V. to describe acts or feelings unprovoked, uncaused, spontaneous, *over and above* what circumstances call for. Thus *ultro occurrere*, 'to attack', x. 282; *ultro compellare*, 'to address first', x. 606.

389. *quid*, 'why'.

iam istinc, 'from where thou standest': illustrates *iam inde* above. Notice also that *iste* always refers to the person addressed, 37.

392. *Alciden*, &c. See 123, 122.

sum laetatus, the story was that he was punished for it.

393. *lacu:* it is good Latin (in prose) to say *urbe excipere*, and the abl. is perhaps best explained as a combination of the Instrument and the Place, like *humero gestare.*

395. *custodem*, Cerberus, 123.

397. *dominam*, 'the queen'.

adorti takes the infinitive, because it contains notion of 'attempt', a natural variation of constr.

398. *Amphrysia.* Apollo is called by this name, since he once (according to the tale) fed the flocks of Admetus near the Thessalian river Amphrysus. So here the epithet is (rather forcedly) applied to the Sibyl.

400. *nec vim tela ferunt* is the answer to *armatus*, 388.

licet terreat, 'he may affright'. The subject is oblique petition; that form which has no *ut*, and which is really no doubt the jussive subj. used dependent. See scheme.

antro, abl of place 'in the cavern'.

402. *casta*, i.e. she need fear no violence, as from another Theseus.

patrui, for Proserpina was daughter of Jove, the brother of Hades or Pluto.

403. *pietate.* This is the virtue on which V. lays such stress all through the Aeneid, and it is naturally put in the front here, when Aeneas' claims are being set forth.

407. *adgnoscas*, jussive, see scheme.

408. *nec plura his*, 'nor more than this' is said; this is the simplest way of taking it.

409. *donum virgae*, gen. of description.

412. *laxat*, 'clears', slightly unusual.

fori are apparently the rows of seats. The word is used also of the blocks of seats in the theatre. It is originally 'an enclosed space', like *forum*, and thus properly applies to the passages or gangways, then to the seats between.

alveo (2 syll. synizesis), prop. 'a hollow'; so of a ship 'the hull'.

413. *ingentem*, heroes are always 'mighty' (*Pallas*, x. 485; *Latinus*, xii. 161): but here it is specially appropriate to Aeneas, as opposed to the ghosts who are empty and unsubstantial.

414. *sutilis*, 'seamed' (M.), i.e. covered with skins which were stitched.

paludem, unusual word for 'water'.

416. *glaucus*, 'grey': the meaning is tolerably clear, as it is used of water, willow-leaves, eyes, and horses.

[417—439. Cerberus pacified with a cake, they enter. First are heard the wails of those who died infants: or were falsely condemned. Near these are the suicides.]

420. 'A morsel sleepy with honey and drugged meal': the phrase is artificial, for the honey does not make it sleepy, but the drugs.

422. *resolvit*, 'dropped', and *fusus* 'sunk', are both in the Latin very expressive words, describing how all life and vigour of action and movement ceased.

424. *sepulto*, unusual word for 'asleep', though the meaning is obvious.

425. *evadit*, 'passes': an instance of intrans. word become transitive, which such words have often a tendency to do. So *vim viribus exit*, XI. 750.

430. *crimine mortis*, a slightly unusual expression for 'a charge on which they suffered death', but quite natural.

431. *sine sorte, sine iudice*, 'without trial or judge': *sors* lit. being the 'drawing lots' among the judges for hearing the case, the selection by lot of the bench, which was a regular preliminary of certain trials.

A question arises, whether these 'sedes' refer only to these victims of justice or to all the souls. It is tolerably clear that Minos must judge many others besides those who were justly condemned on earth, and that the phrase refers to all this passage and what follows also: but it is specially appropriate to mention it here, the general sense being: 'Here are those who died in infancy and those unjustly condemned: but they (like others) are truly judged below'.

432. *quaesitor* was the title given to the *presiding judge* at certain trials, usually the praetor himself. See *Verres*, I. X.

Minos, the judge of the infernal regions, is well known in all ancient writers. He was grandfather of the Minos mentioned 14, and king and lawgiver of Crete. But the legends of the two are confused.

urnam, for the votes.

silentum, an impressive word for the dead.

439. *alligat*, 'binds them down' to the spot.

[440—476. Next come the Mourning Meadows, abode of those who died for love. Here he sees Phaedra, Procris, &c. and lastly Dido. He calls upon her to stay, with pitying words: she turns in silence away.]

443. *myrtea*, for the myrtle is sacred to Venus (*formosae myrtus Veneri*, *Ecl.* VII. 62).

445. *Phaedra*, wife of Theseus, who fell in love with her stepson Hippolytus, and being scorned, hung herself.

Procris, wife of Cephalus, followed him stealthily into the woods, from jealous suspicions, and was slain by him accidentally.

Eriphyle was bribed with a beautiful necklace to persuade her husband Amphiaraus to join the fatal expedition against Thebes. He requested his sons to slay their mother for this when they grew up, and one of them, Alcmaeon, did so.

447. *Euadne*, wife of Capaneus, another of the seven heroes who attacked Thebes. Zeus struck him with lightning for his impiety as he was scaling the walls; and Euadne threw herself into his funeral fire.

Pasiphae, 20.

Laodamia, wife of *Protesilaus*, who was the first man who touched the shore at Troy, and was (according to prophecy) killed. It was allowed to her faithful love, that he should revisit her for a few hours, alive once more: at the end of the time she died with him.

The story is well known from Wordsworth's famous poem.

448. *Caeneus*, a maiden changed by the god Poseidon into a man: after death she was changed back into a woman. *Caeneus* is the male, *Caenis* the female name.

450. Dido (see Outline of Story) is called Phoenissa, as queen of Carthage, a Phoenician colony.

recens a volnere, the English idiom is the same, 'fresh from'.

How she slew herself when Aeneas deserted her is told IV. 663 sqq.

453. For the simile, see page 65. *obscuram* (transferred epithet, 374): it is the place which is dark, but it is quite natural.

457. *extinctam*, acc. (with inf. *esse* easily supplied) depending on *nuntius*: rather a stretch of usage, but perfectly natural.

extrema secutam, 'sought thy end': *sequor*, slightly unusual word, but expressive.

459. *fides*, 'sanctity': anything you will believe me if I swear by. So II. 142.

462. *senta situ*, 'rough with neglect' is the literal meaning: the tangled, weedy, mouldy state of a place left to itself (*situs*) where no light nor freshness comes. It is difficult to render in English. 'The waste realm of sunless blight' (C.) is effective, but *blight* expresses the wrong idea. Perhaps 'squalid with mould' will do. It is a translation, or imitation, of Homer's phrase, Ἀΐδεω δόμον εὐρώεντα (*Od.* 10. 512), 'the mouldy house of Hades'.

463. *imperiis* is odd, after *iussa*: it is almost as if he was thinking of *the Gods* rather than *the Gods' decrees* as the nom. But it is less surprising in V. than it would be in other authors.

466. *fato*, abl. inst. 'this is the last the fates allow'.

467. *torva*, acc. adverbial. So *dulce ridens*, *cernis acutum*, *bellicum canere*, &c.: chiefly poet., and nearly always verbs of *bodily action* (Roby, *Lat. Gr.* 1096). So *grave olentis*, 201.

468. *lenibat*, *old* form of impf. of verbs in *-ire*. Vergil often uses it, e.g. X. 538 *redimibat*; and the form is always found in *ibam* from *eo*.

animum. We should rather expect the person, Dido, esp. with *torva tuentem*: it is a bold and strained phrase. What justifies it, is that the 'fierce glance' expresses her 'animus'.

lacrimasque ciebat, 'called up his tears': so 476.

470. *voltum*, acc. reference.

471. *stet*: instead of saying *sit* as would be said in prose, the phrase is made fuller and richer by *stet*.

Marpesia. Marpessa, we are told, is a mountain of Paros (isle, Aegean sea) from which the marble is hewn.

472. *corripuit sese*, vivid phrase for 'started': 'she flung herself away' (M.).

474. *curis*. The double dative *illi...curis* is quite natural and easy: *illi* depends on the whole sentence, *curis* governed by *respondet*.

476. *prosequitur*, 'attends' her with his tears, a pretty phrase, XII. 72. *sequor* is 'to follow', *prosequor*, 'to escort': so the notion is that Aeneas remains, but his pity goes with her.

[477—493. The dead Trojan warriors meet him and throng joyfully round him: the dead Greeks shrink in fear from him.]

477. *datum*, i.e. by the powers, 'appointed'.

molitur, a favourite word of V., to express doing anything with *effort;* thus of *hurling*, 'moliri fulmina', *G.* I. 329: of *hewing*, 'molire bipennem', *G.* IV. 331: of *driving*, 'molitur habenas', *Aen.* XII. 327.

478. *ultima*, 'the end' of this border-land, before reaching the place of torture or delight. *secreta*, 'apart'.

479. *Tydeus* and *Parthenopaeus* and *Adrastus* were three of the heroes who attacked Thebes (445). Adrastus was king of Argos, and married his daughter to Tydeus.

481. *ad superos*, taken to mean 'among those on earth' who are *superi*, of course. If so, the use of *ad* is a little strained. Others take it, less probably, 'wailed to the skies,' or lit. 'to those above', a very harsh phrase.

caduci, properly 'by way of falling', 'tottering': here, by a stretch, 'fallen'. So in Hor. *Od.* III. 4. 44 *fulmine sustulerit caduco.*

483. These names are from three different lines in the *Iliad* (see Homeric parallels at the end): only V. substituted *Cererique sacrum* for ἀντίθεον, 'godlike'.

485. *Idaeus* in Homer is Priam's charioteer (Priam, king of Troy).

etiam, 'even now', its strict meaning.

489. *Danaum*, 'the Greeks', name derived from Homer for the Greek host who attacked Troy. It comes from Danaus, mythical king of Argos, and originally meant the 'Argives'.

Agamemnoniaeque phalanges, the same as Danai, Agamemnon being the leader of the Greek host.

492. *ceu quondam.* On more than one occasion in the *Iliad* the Trojans drive the Greeks back to their ships, with help of the gods.

493. *frustratur*, 'cheats', 'mocks', by refusing to be uttered aloud.

[494—547. Aeneas next sees the ghost of Deiphobus, all mangled, and asks him about his fate. D. relates how he was betrayed by his wife Helen, and curses the Greeks. The Sibyl warns Aeneas that there is no time to linger, and he leaves Deiphobus.]

495. *Deiphobus*, son of Priam, brother of Hector.

496. *populata*, 'ravaged', a forcible word.

498. *vix adeo*, 'scarce indeed': *adeo*, a kind of enclitic, making prominent the word it follows.

499. *ultro*, see 387, note.

Observe the unflinching force with which V. describes horrors when they come in his way: we are spared no detail of the ghastliness.

502. *suprema nocte*, 'on that last night' when Troy was taken.

503. *Pelasgum*, the name of an old race, once widely spread in Greece, of which in historic times only a few remnants were left. Were used for 'Greek'. So the Greek poets call Argos Πελασγία.

504. 'A heap of mingled slaughter': the abstract for concrete makes it more effective.

505. *Rhoeteo*, on the Hellespont, north of the Troad.

507. *arma*, naturally put on a warrior's tomb, as the oar and trumpet were on that of Misenus, 233.

servant, 'keep' the place, i.e. preserve the memory, keep it sacred.

te amice: the e of *te* is shortened but not elided, as is done in Greek.

509. *tibi relictum*, 'omitted by thee': the dative often so used (in imitation of Greek) after the past participle, instead of the abl. with *a*. So *Graiis imperdita*, X. 430.

510. *funeris*, 'corpse'.

511. *Lacaenae*, 'the Spartan woman', Helen, the cause of the Trojan war.

513. *ut egerimus*, 'how we passed', indirect question. In the second book V. describes how the Greeks built the wooden horse, filled with armed men, and the Trojans drew it into the citadel, and held a festival in all the temples (II. 249).

516. *Pergama*, 63.

517. *euantes orgia*, 'revelling with holy cries'. Both words are from the Greek: *euantes* from εὐοῖ, the cry of the Bacchanals, *orgia* from ὄργια, 'rites'. In honour of Bacchus, the women held a mad kind of night revel, dancing with the *thyrsus* or ivy-wreathed staff, and a torch in their hands. The acc. *orgia* is cognate.

519. In Book II. 256 it is Agamemnon, not Helen as here, who gives the signal for the warriors in the horse to come out. Such variations of detail are quite natural in a long poem.

520. *curis* has been objected to, as the point is that they were taken unawares and unsuspicious: but it may well mean 'the busy toils' of the day.

523. *egregia*, irony, of course.

coniunx, Helen, whom D. had married after the death of Paris.

524. Observe pluperf. *subduxerat*, in the midst of the historic presents. To remove the sword was her first act.

525. *Menelaus*, king of Sparta, her former husband, here called her 'lover', effectively, as though her return to her first love was only a new treachery.

529. *Aeolides*. Ulysses, so called from Sisyphus son of Aeolus, supposed to be his real father, though at the time of his birth his mother was married to Laertes. This slur on his birth is thus effectively suggested by the name. *Hortator scelerum*, in imitation of the Homeric name 'wily', πολύμητις, only viewed from the Trojan side.

530. *instaurate*, 'renew', i.e. 'repay': by a slight stretch.

532. *pelagine*, &c., a disputed passage: but the simplest meaning is the best.

'Do you come here in the course of your wanderings, or specially sent by the gods?'

533. *quae*, interrog. C. and others construe it indefinite, 'any': but this seems less natural.

534. *adires*, historic sequence after *fatigat*, which *includes* a past.

535. *hac vice sermonum*, 'with this converse' i.e. while it was going on. The ablative (like abl. abs.) of attendant circumstances.

Aurora, goddess of the Dawn.

537. *traherent*, 'would have been wasting', see 31.

541. *dextera* is taken into the relative clause; otherwise it would have had to be abl. Or perhaps the construction is loose.

542. *Elysium*, 'to Elysium' acc. of motion after *iter*. Elysium was the Greek name for the abode of the happy below.

543. *exercet poenas*, a very bold phrase, to say that 'the road plies the chastisements'; but it is rendered less harsh by the explanation *et...mittit*.

Tartara, the place of the wicked, is called *impia* by an obvious transference of the epithet, see 374.

545. *explebo numerum*, 'I will fill up the number', a fanciful phrase for 'I will go back to the rest'.

547. *in verbo*, 'as he spake'.

[548—627. They come to the parting of the ways: on the left lies Tartaros, with walls and iron tower. Tisiphone with her scourge without, and the fearful Hydra within. The Titans, Salmoneus, and Tityos there are punished, and Ixion and Pirithous: those who sinned against brother, father, country, wedlock—traitors, tyrants, defilers—all are punished.]

548. *respicit.* Tartarus lies to the left (543); Aeneas is turning toward Elysium, and so *looks back* to see Tartarus.

549. *moenia*, 'fortress'. *murus*, 'wall'.

552. *adamante*, (abl. of material) a Greek word, meaning 'unconquered' and used for the hardest metal, prob. 'steel' in Hesiod.

553. *ut*, 'so that', though there is no demonstrative, as often.

554. *stat turris ad auras*, a kind of pregnant construction, 'stands (rising) to the sky'.

555. *Tisiphone*, one of the Furies, see 250.

557. *exaudiri*, 199.

558. 'The clank of iron and dragging of chains', two points instead of one, called *hendiadys*, 255. The iron is the same as the chains.

563. *insistere*, naturally with the *dat.*, rarely as here with the acc., but justified by the idea of *motion*, 'to step upon'.

565. *deum*, i. e. appointed by the gods.

566. *Cnosius*, 'Cretan' from Cnosus, town in Crete, 23. Rhadamanthus was brother of Minos, and with him appointed a judge in Hades.

567. *castigatque auditque*, a famous line, from its inversion of the natural order of justice. But the idea perhaps really is that Rhadamanthus has none but the guilty to deal with, and so his chief function is *castigare*.

dolos, 'guile' used for wickedness generally.

568. *quis*, indef. 'anyone.'

apud superos (i. e. 'on earth') goes in sense with *commissa*.

furto, 'stealth' as we say: stretching the notion of *stealing* into that of *hiding*. So in *furtim*.

569. 'Delayed till his late death the guilt he had contracted', i. e. delayed to expiate it: but the Latin is less harsh than the English, because *piacula*, though it means 'guilt', as *commissa* proves, yet suggests the impending expiation, and so goes more easily with *distulit*.

571. *quatit*, 'drives' (M.).
insultans, 'reviling'.

572. *agmina.* V. seems here returning to the older belief about the Furies, which recognised an indefinite number of them. Later they were three.

573, 4. These lines are best taken as part of the Sibyl's description. It is very harsh to make them a parenthesis, put in by the poet in her speech.

574. *custodia*, abstr. for concr.

577. *saevior*, i. e. than Tisiphone on the threshold.

578. *bis patet in praeceps tantum*, 'gapes downward twice so far'.

579. *quantus suspectus*, 'as is the upward look to heaven', i.e. as is the distance of the sky from the earth to one who looks up.

The whole phrase is emphatic with unusual words.

(IX. 530, 'turris erat vasto suspectu'.)

ad aetherium Olympum, after *suspectus*, almost superfluous with *caeli*. 'The height of heaven, to the summit of Olympus'; by Olympus he means the abode of the gods, the metaphorical Olympus, as usual in V. In Homer Olympus is the visible Mysian mountain, where the gods lived like human kings.

580. *Titania pubes.* The Titans, gigantic sons of Heaven and Earth, supported Saturn in his fight with Iuppiter, but were overcome at last, and thrust down here.

582. *Aloidas*, Otus and Ephialtes, reputed sons of Aloeus, really of Poseidon, two gigantic youths who threatened to assail the gods by piling Ossa on Olympus and Pelion on Ossa: but they were destroyed by Apollo.

585. *Salmoneus*, of Elis, who presumptuously dared to rival Iuppiter, and imitated his thunder; claiming divine honours for himself.

586. *dum imitatur*, the structure is harsh: but the meaning must be '(struck down) whilst imitating... and still suffering for it', in short, a kind of pregnant construction.

588. *Elidis*, W. district of Peloponnese in S. Greece. That the city Elis was not built till after, is nothing in poetry.

591. *aere*, one story was that he drove his brazen car over a brazen bridge. This makes very good sense here, with the 'tramp of the hoofed horses'.

simularet, after *qui* expressing the cause. See Scheme.

593. *ille*, '*he*', emphatic repetition. Iuppiter did not, as S. did, throw torches (*lampada*), but a more deadly bolt.

fumea taedis lumina, 'lights smoky with pine-wood', variation for the natural 'smoky light of the pine-torch'. See Introduction, page 65.

595. *Tityos* (Greek form), a monstrous son of Earth, who offered violence to Latona, mother of Apollo and Diana, and was thus punished. The story, and some of the phrases, are from Homer.

596. *erat*, 'it was possible', common with inf.

598. *fecunda poenis*, 'fruitful of torture', a most forcible expression.

599. *epulis*, 'for food', an unusual dative, but resembling the dat. of work contemplated, 'decemviri legibus scribundis'.

601. *quid memorem*, dubitative or deliberative subj., 'why should I relate?'

Lapithae, a race supposed to live in the mountains of Thessaly; *Ixion* was their king, and being taken to heaven by Iuppiter, tried to win the love of Iuno. For this he was punished, according to the common story, by being bound to an ever-revolving wheel. V. gives a different account. *Pirithous* was son to Ixion: his crime has been mentioned above, line 122, note.

602. The punishments detailed here are usually assigned to Tantalus; and as one MS. reads *quo* for *quos*, something may have fallen out. Madvig ingeniously fits *quo* to the preceding line by inserting *et* at the end, so that 602—607 all would refer to Tantalus. 'Ixion, Pirithous, *and him* over whose head'... But the reading *quo* is unsupported, and to mention Tantalus' tortures at such length without his name is unlike Vergil: so that in spite of the difficulty it is perhaps best to suppose that V. has here varied the tale of the Lapithae. See 617.

iam iam, 'every moment', used of a state of suspense, as of a close chase, XII. 754, 'iam iamque tenet', of a man wavering, XII. 940, 'iam iamque magis cunctantem flectere sermo coeperat'.

cadentique, the *que* elided before the next line, as in *G.* I. 295 ...*decoquit humorem Et foliis*. The metre here is most aptly suggestive of the thing described.

603. *genialis*, 'festal'. The Romans believed that each living person or thing had a *Genius*, or 'Life-spirit' if we may so translate it, who was worshipped on birthdays and days of rejoicing. Hence the phrases *genium curare*, *genio indulgere*, *&c.*, came to be used for 'to enjoy oneself'. And hence the adj.

604. *fulcra*, 'feet'. *toris*, dat.

609. *fraus innexa clienti*, interesting as shewing the strong tie traditionally felt to subsist between patron and client: the man who tricks a client is classed with a heartless brother or undutiful son.

innexa, 'woven against' 'woven to catch'.

610. *incubuere*, 'brood', 'gloat'. The point is in *soli*, the selfish misers who hoard for themselves alone.

612. *caesi*, 'slain' he says, probably to suggest the idea of their being sent down to Hades with their guilt upon them.

613. *impia*, 'rebel': *pietas* is the duty owed to gods and parents; and so to country, as a mother.

dominorum dextras, 'their masters' faith': i.e. lit. 'the hands of their masters' clasped in theirs, as a sign of pledged fidelity.

614. *inclusi*, Tartarus being a prison as well as a place of torture.

615. The difficulty of this line (as read [illegible] the MSS., [illegible] the apparent use of the indicative *mersit* in th[illegible] [illegible]e indirect question. Various suggestions have been made.

(1) Some make *quae* relative. [illegible] the kind which': but after *quam poenam*, an undoubted interroga[illegible]tive, this would be so harsh as to be impossible.

(2) Dr Kennedy suggests [illegible] that *mersit* may be subj., an old form, like *faxim*, *iussim*, *ausim*, of [illegible] which the origin is variously explained.

This is ingenious, but the form in this verb is not elsewhere found: and V. would hardly use an antiquated subj. form where it could not be distinguished from the indicative perfect which was in regular use.

(3) *merset* from *mersare* has been suggested, and approved by so great a scholar as Madvig. This on the whole seems the best solution, and has been adopted in the text.

forma, rather obscurely, for 'kind of torture'. 'What kind of woe or fate plunges them down?'

616. The *stone* is in the ordinary stories the punishment of Sisyphus, and the *wheel* of Ixion: so V. himself (*G.* IV. 484) speaks of 'Ixionii rota orbis'.

617. *aeternumque sedebit*, a variation from the common tale that Theseus was set free, which V. himself adopts, 122.

618. *Phlegyas*, the father of Ixion, and of the beautiful Coronis, who was beloved by Apollo: which so enraged Phlegyas that he set fire to Apollo's temple, and for this impiety was punished.

620. A French critic has remarked on the uselessness of this warning to the shades: but the poet means it as part of his punishment, that he has to confess his error for ever; it is part of the satisfaction the gods exact.

622. *fixit...refixit*, 'made and unmade': but the words suggest the primitive fashion of promulgating a law, by nailing up a graven brass plate in a public place.

pretio, like *auro* 621, abl. of price.

623. Observe the Greek rhythm (4-syll. word last) with the Greek word.

624. *ausoque potiti*, 'and won their venture', a terse, effective phrase.

625. From Homer. See List of Parallels.

[628—678. They deposit the golden bough on the threshold of the Palace, and pass on to the happy regions. There they see Orpheus, Ilus, Assaracus, poets, priests, prophets, Musaeus, &c. They ask after Anchises, and are directed to the Shining Fields where they will find him.]

630. The *Cyclopes* were monsters who were supposed to forge the thunderbolts for *Iuppiter*: their forges were in the interior of the earth. They belong to the volcanic set of myths. These walls of Pluto's palace were 'built by the forges of the Cyclopes', i.e. were of wrought iron.

634. *corripiunt*, 'snatch' lit.; and so 'speed over', a favourite word of V. See 8.

635. He sprinkles himself, as a lustral rite, before entering Elysium: a sign of the sanctity of the place, as they used to sprinkle themselves at sacrifices, and on entering holy places.

637. *perfecto munere*, 'paid her due', for the offering of the bough was to be paid to Proserpine, 142.

638. *virecta*, 'green spots' 'green glades'. This seems the right spelling.

640. *et* is a little irregular: we must take it as coupling *lumine*

purpureo to *largior*. 'A freer air is there, and clothes the earth with bright light'.

641. *purpureo*, 'lustrous', with notion of brightness rather than colour. It is applied to swans (Hor. *Od.* IV. I. 10), to eyes, to snow, &c.

suum, other than ours.

644. *plaudunt choreas*, 'beat the dance', a varied but obvious expression.

645. 'The Thracian priest' is Orpheus, the mythical sage and founder of sacred rites and music, see 119.

646. 'Sounds to their measures the seven diverse notes'. *obloquitur*, rather an unusual word. *septem discrimina vocum*, clearly means the notes of the seven strings, *vox* (like *cantus*) being 'a note'.

647. *pectine*, properly 'a comb', but used of a variety of things, and here the 'rod' to strike the lyre-strings.

650. Homer (*Iliad*, XX. 216) says 'Zeus begat Dardanus, who founded Dardania (Troy); and he begat Erichthonius, and he Tros: and from Tros were born three sons, Ilus, and Assaracus, and divine Ganymedes'.

651. *inanes*, 'ghostly', as being in Hades, like *inania regna*, 269. The other meaning 'empty' would make sense, but it is rather a feeble needless addition.

653. *currum*, a contracted form of the gen. So we find rarely *passum* in Plautus.

655. *repostos*, 59, 'hidden'.

657. *Paeana*, Greek form (παιᾶνα acc.), a song sung in honour of Apollo, (in Homer) at festivals and rejoicings as here: (later) also before battle.

658. *odoratum*, the well-known aromatic scent of the bay-leaves.

superne, 'above', i.e. 'to the upper world'.

659. *Eridanus*, a fabled river in the Western land, mentioned first by Hesiod, and identified by Roman poets with the Po.

660. *manus...passi*, the grammar accommodated to the sense.

662. *vates*, 'bards', loved and inspired by Phoebus.

663. *excoluere*, 'bettered' (M.). *cultus* is the regular Latin word for 'civilisation'.

664. All the good MSS. here read *aliquos*, which has been altered on the very slightest authority into *alios*, generally preferred for its sense. But the MSS. reading means 'Those who have made some hearts grateful by their good deeds'. 'All who have left some memory of good behind them'. There is in fact a pathos in the narrower term *aliquos*; for it suggests the small range of the gratitude that human desert earns. See I. 463.

667. *Musaeus*, like Orpheus, a mythical Thracian bard, one of the supposed founders of poetry.

medium, practically an adverb, as adj. of position naturally are: 'in their midst'.

673. Observe this clear and curious description of the life of the blest in the under world: a dreamy, restful, loitering life in leafy, grassy, places.

675. *corde*, local abl.

[679—702. Anchises, reviewing the souls of his descendants to be, sees Aeneas and welcomes him with love and tears. Aeneas replies that he has come at his request, and strives in vain to clasp the fleeting shade.]

681. *lustrabat studio recolens*, 'was reviewing with busy thought'.

683. Observe alliteration. *manus* means 'deeds'.

685. *alacris*, nom. masc. a varied form.

687. *parenti*, dat. after past part. as 509.

691. *cura*, 'thought' as often.

694. *Libyae regna*, he means of course Carthage: his fear was lest he should get entangled in any difficulties with Dido, and so not come on to Italy; which (the reader knows) came very nearly true.

696. *saepius;* IV. 351, Anchises appears nightly at Carthage to warn Aeneas to go, and V. 731, he appears to bid him go to Italy, and seek him out in the shades below.

adegit with inf. by a stretch of constr. common in V. instead of the stricter *ut* with *subj.*

697. *Tyrrheno*, the Greek name for 'Tuscan'. The sea between Italy, Sicily, and Sardinia, was so called.

700. This and the two next lines occur in the second book, where the shade of his wife Creusa appears to him, and he tries to embrace her. They are imitated from Homer.

collo dare...circum, the original construction of *circumdare* (which is here divided) is the acc., as here, of the thing put round, and the dat. of the thing round which it is put. It gradually acquires (like so many other verbs) a transitive meaning, 'to surround'; and then the thing surrounded is naturally acc., the other being instrum. abl.

702. Sleep is imaginatively called 'winged', the suggestion perhaps coming from the beautiful Greek sculpture of the winged head of Sleep. The last line is most liquid in its sound and rhythm.

All through this passage, of the meeting of Anchises and Aeneas, every one must be struck with the wonderful effect of the lines, at once melodious, stately, and pathetic.

[703—723. Aeneas sees the souls crowding to the river of Lethe: Anchises tells him they are those who are to live again.]

704. *virgulta sonantia silvis*, 'the thickets rustling with the woods' is a Vergilian stretch of phrase, where he means 'with leaves' or 'with boughs': or 'the woodland thickets rustling'.

705. *Lethaeum.* Lethe was the water of forgetfulness, of which the souls who drank forgot their former lives, and then were ready for a second life.

praenatat, a great many intrans. words compounded with *prae* take instead of the dat. an acc., due to the idea of 'motion past', as *praecurro*, *praevehi*, *praefluo*, *praeferri:* see 5.

707. For the simile see Introduction, p. 65.

711. '*porro*, 'afar', its rarer sense; it generally means 'onward', 'forward'.

715. *securos latices*, 'draughts free of care', an easy instance of transferred epithet, see 374. Plato tells us of the River Ἀμέλης or 'Thoughtless', which perhaps suggested the phrase here.

718. *laetere*, subj. final after *quo*, 'that so much the more' &c.

719. *caelum*, i.e. 'the upper air' on earth.

720. *sublimes*, 'aloft', see *medium*, 667.

723. *suscipit*, unusual word, 'replies'. Lit. 'takes him up', a quite clear metaphor.

[724—755. Anchises explains how the ethereal spark in men gets clogged in life and has to be purified below before they pass into Elysium, where some few remain. The rest drink Lethe and live over again.]

725. *Titaniaque astra*, generally understood to be 'the Sun', for which we find *sidera solis*, Ov. *Met.* XIV. 172. The plural is a little awkward, but less so than referring *Titania* to any other but the Sun, who is regularly called *Titan*, e.g. IV. 119.

727. *corpore*, 'the frame' of the universe.

Observe the somewhat stately and grandiose sound of these lines, helped by the archaic words and phrases *ollis*, *aurai*, *modis miris*, and the alliteration. There is a strong taste of Lucretius about the passage; yet it has Vergil's subtler and more varied rhythm.

729. *marmoreus*, 'bright', like the Greek ἅλke μαρέην, from which it is imitated. *marmor* strictly means 'shi se, but ne' and V. is really using the word unusually, in accordan its original rather than its ordinary sense. So we

730. *ollis*, old form of *illis*, 321.

731. *quantum non*, rather loosely used. The meaning is, 'Their nature is ethereal, only they are clogged and dulled by mortal bodies'.

The philosophical conception involved is the old one of four elements, air and fire whose nature is upward, earth and water which tend downward. The informing world-spirit, the source of all light and life, is of ethereal or fiery nature, and tends to lift men up, while the earthly element drags them down: and from this latter spring the debasing passions (733).

734. *dispiciunt*, 'descry': notion of the eye parting the darkness to see through.

clausae, i.e. *animae*.

738. *inolescere*, 'cling ingrained'.

modis miris, a Lucretian archaic phrase: 'in wondrous wise'.

739. *malorum*, 'ills': crime is regarded all through as a *plague*: cf. *pestis*, *malum*, *infectum*.

742. *infectum scelus*, 'the dyed guilt', a strong but quite natural inversion: it is the soul of course which is properly *dyed*, but the guilt may be called so by an easy transference.

743. *quisque suos patimur manes*, 'each his own Shade we suffer', meaning 'the life as a Shade' which is to each man his own appropriate suffering, requisite to purify him from his earthliness. This is perhaps the least violent interpretation of a hard line.

The general sense of the passage seems to be:

We suffer—[then, after, we pass into Elysium, and a few of us remain there]—we suffer until we are purified, and only the fiery-ethereal soul left. Then all these souls drink Lethe and begin life again.

The parenthetic part is the difficulty. He must mean that Elysium comes after the suffering: *exinde* proves that. And he must mean that the suffering continues till only the ethereal soul is left, i.e. *donec* must really depend on *patimur*. But then the parenthesis is extremely harsh.

The rest is easier. We pass into Elysium, a few remain; all the others drink Lethe and begin life again. *Pauci* (including Anchises) is opposed to *has omnes*.

The difficulty is ingeniously removed by Ribbeck, who transposes the lines, reading *donec—ignem* after 742. This brings out the antithesis between *pauci* and *has omnes* clearly. But it is perhaps safer to keep the lines as they stand, in spite of the harsh parenthesis.

747. *aurai*, archaic form of gen. common in Lucret.

'The pure aerial fire'. V. as we saw does not distinguish between the elemental *fire* and *air*, which are both spiritual and upward-tending, source of sun, and moon, and life.

748. *rotam volvere*, figuratively, 'rolled the wheel', i.e. of time, 'gone the round'.

750. *convexa*, i.e. 'heavens'.

754. *posset*, after historic present.

755. *legere*, 'scan', 'descry': lit. 'pick out': compare especially the secondary meaning 'to read'.

[756—853. Anchises points out the Romans to be: The Alban kings, Silvius, Procas, &c.; Romulus, and Augustus himself, founder of the Golden Age, known to the ends of the earth, (to 807). Next, the Roman kings, Numa, Tullus, Ancus, the Tarquins, Brutus, Decii, Drusi, Torquatus, Camillus. Then Caesar and Pompey, Mummius and Aemilius, Cato, Cossus, Gracchi, Scipios, Fabricius, Serranus, Fabii. To others leave arts. sciences, and letters; to Rome be conquest and imperial rule.]

756. *deinde*, 'hereafter'.

758. *animas*, governed by *expediam:* he varies the constr. from the indirect question. *nomen*, 'race'.

760. *pura*, 'headless': it was an old custom to give as a prize of bravery a spear without a head.

763. *Silvius*, according to the tradition the third king of Alba, after Aeneas and Ascanius. The story of his birth is variously told: and V. here is not consistent with his own account in I. 265 sqq. where Aeneas is to be succeeded after three years by Ascanius, while here he lives to old age: there Ascanius is to transfer the kingdom from Lavinium to Alba, here Silvius is the founder of the Alban line.

765. *educet*, used in Cic. and Livy for 'to rear'.

767. *Procas*, *Capys*, *Aeneas Silvius*, and *Numitor* were four more of the Alban kings, the last being the father of the Vestal Rhea (or Ilia, 778) who became the mother of Romulus and Remus. The order differs in different traditions, and V. of course does not profess to keep to it.

770. *si unquam*, *&c.*, prob. refers to the tradition that he was kept out of his inheritance for a long time. See note on 882.

772. Refers to the *corona civica*, or wreath of oak given to any who had saved a fellow-countryman's life in battle. This ancient

honour was given by a servile senate to Augustus, as the saviour of society. The allusion would gratify Augustus, no doubt, and V. does not abandon his dignity in making it thus indirectly.

773. *Gabii*, E. and *Nomentum*, N.E. of Rome about 15 or 20 Roman miles off, *Fidenae*, N.E. about half that distance.

774. *Collatia*, on the Anio, near Gabii.

775. *Suessa Pometia*, a Volscian town.

Castrum Inui, between Ardea and the sea, due S. of Rome.

Cora, another Latian town S.E. of the city.

Bola, probably not far, but unknown.

777. *avo*, Numitor; see 767. *Mavortius*, since Ilia or Rhea the vestal bore Romulus and Remus to the god Mars or Mavors.

779. *stant*, the exclamation *ut stant* is kept in the direct form, in spite of *viden'*: it would naturally be *stent* and indirect. This usage is common with *viden'*, *aspice*, *videte*, *en*, and such interjectory words: see 856.

780. Taken two ways:

(1) 'And the father of the gods (*superum*, gen. pl.) himself marks him with his own honour'.

(2) 'And his father (Mars) himself marks him as a god (*superum* acc. sing.) with his own honour'.

(2) is better, in spite of the rare word *superum*, as the order is more easy, and we know that the 'double crest' was the device of Mars. Besides, we find 'superum lumen', 'superi Iovis' &c.

782. 'Her power as wide as earth, her spirit as high as heaven', a terse, majestic line.

783. *circumdo*, see 700.

784. *Berecyntia*, Cybele, the mother of the gods, a Phrygian goddess (worshipped near the Phrygian mount Berecyntus) whose worship was imported into Italy. She was carried round in a car, adorned with an embattled crown (*turrita*), as she was supposed to have invented the art of fortifying cities.

789. *Iulus*, the name given to *Ascanius*, son of Aeneas. It was of course connected by V. with the Caesarean family, the *gens Iulia*.

792. *Divi*, 'the god', i.e. Julius Caesar, who being dead was deified, as all the emperors were after.

793. The old Latin god Saturnus (identified with Kronos father of Zeus when the Romans came to know the Greek tales) was supposed, in the local legends (which V. is so fond of adopting) to have reigned over Latium in the 'golden age'. See VIII. 319.

regnata, by a stretch of constr., as the verb is not properly transitive.

794. *Saturno*, dat. see line 509.

Garamantes, an African tribe S. of the Great Syrtis: Cornelius Balbus triumphed over them in B.C. 19, the year V. died.

795. Instead of continuing 'and beyond the uttermost lands of Africa' he becomes as it were rapt, and breaks the construction.

By 'beyond the stars, and the paths of the year and sun' he means apparently beyond the Zodiac, or as we should say 'beyond the Tropics': to V. of course a mere rhetorical exaggeration; but grandly given.

796. *Atlas*, the fabled giant who bore the heavens on his shoulders; afterwards identified with the great mountain range between the Mediterranean and the great Sahara.

799. *Maeotia.* The sea of Azov was called *Maeotis Palus*, and the Scythians near were called Maeotae.

800. *turbant*, poetic use *intrans.*

801. *Alcides* (123).

802. This and the next line refer to Hercules' labours and wanderings:

(1) 'the brazen-footed deer' is the Arcadian deer with golden horns which he pursued for a year and then wounded.

(2) 'the woods of Erymanthus', an Arcadian mount, were haunted by a monstrous boar, which H. stalked through the snow till it was so exhausted that he caught it in a net.

(3) at 'Lerna', near Argos, dwelt in a swamp the Hydra, a monster with many heads, which H. with difficulty destroyed, 287.

fixerit...licet, 'though he pierced': but the real nature of the subjunctive is jussive, depending on *licet* (one form of oblique petition): and the literal meaning is 'granted he may have pierced'.

Observe the stateliness and splendour of all this passage: the work of Augustus is compared to that of the unwearied Hercules and the beneficent Bacchus; and the language is as majestic as the thought.

804. *Bacchus*, also called *Liber*, reared by the nymphs of Mt. Nysa, (identified with various mountains) travelled all over the world on a tiger-drawn car; and especially famous was his journey to India.

pampineis, the reins were made of vine-shoots, appropriately.

806. *virtutem extendere factis*, a very Vergilian expression, 'to spread our valour by brave deeds', i.e. to make our valour widely felt. Other MSS. read an easier expression, *virtute extendere vires.*

807. *Ausonia*, one of the numerous poetic names for Italy, from the *Ausonians*, old inhabitants of the W. coast of Campania.

808. *ille*, Numa, to whom so many of the institutions of Rome were ascribed. Livy says of him (I. 18), 'deeply versed in human and divine law'. He was the second king of Rome, and was born at Cures in the Sabine land, whence the name Quirites was popularly (but falsely) derived.

810. *primam*, i.e. the 'beginning' or 'rising' city: so 'prima in praelia' (v. 375).

814. *Tullus*, 3rd king, departed from the peaceful traditions of Numa, and passed his reign in wars.

815. *Ancus* Martius, 4th king, after whom came the Tarquinii, with Servius, whom V. omits, between them.

816. Compare Horace's *arbitrio popularis aurae.*

818. *Brutus*, nephew of Tarquinius Superbus, by whom Brutus' brother was murdered, himself escaping only by feigning madness. After Lucretia's suicide, Brutus roused Rome to expel the Tarquins, and found the Republic: and thus the 'fasces' (bundle of rods with an axe), the sign of power, were 'recovered' by the people.

821. The story is well known, how his sons conspired to restore the Tarquins and the stern father ordered their execution.

822. *utcunque*, 'howsoe'er'. Sense: whatever blame after ages may award him, patriotism will win the day with him.

824. *Decios*, who devoted themselves to death solemnly in war, the father in the Latin war, B.C. 340, the son at Sentinum against the Gauls, 295.

Drusos. There had been several famous men of the name Livius Drusus, notably the conqueror of Hasdrubal, Livius Salinator, who shared that triumph with Claudius Nero. There was one Claudius Drusus living now, the son of Livia, (wife of Augustus,) who belonged to that gens Livia: and it was of her and her son that V. no doubt was chiefly thinking.

825. *Manlius Torquatus*, so called from the 'torques' or necklace, spoils of a Gaul defeated in single combat, was noted for his stern execution of his son, who had disobeyed his orders in the field. Liv. VIII. 7.

Camillus, great Roman hero of 4th century B.C., five times dictator and six times consular tribune, defeated Gauls, Etruscans, Aequians, Volscians, Latins, and took Veii.

826. *illae*, Caesar and Pompeius.

fulgĕre, older form, of the 3rd, instead of 2nd conjugation. Even words like *video* shew the older conjugation in the perf. and sup.

830. *socer*, Caesar, for his daughter Iulia had married Pompeius.

Caesar's descent from Gaul into Italy is picturesquely given in this line, though strictly speaking the hostile movement began by crossing the insignificant *Rubicon*, which was the frontier of Italy and *Cisalpine* Gaul.

Monoeci, Monaco, a coast town in the maritime Alps.

831. *adversis instructus Eois*, 'arrayed against him with his Eastern armies', the legions of Pompey being raised in Asia and Greece. Again a picturesque description.

832. *animis...bella*, inverted in V.'s manner, for 'animos bellis'.

833. A line well known for its alliteration.

836. *ille*. L. Mummius, who ended the war with Greece by the capture of Corinth (146 B.C.) and whose triumph was magnificent with the Greek works of art. The tale is well known, how Mummius warned the men who carried the statues on board the Roman ships not to break them: *for if they did they would have to replace them.*

838. *ille*. There is a doubt about this man: for 'Aeacides' most likely means *Perseus* king of Macedonia, who traced his descent to Achilles, and was defeated at the great battle of Pydna, B.C. 168, by Aemilius Paullus. Paullus however did not 'uproot Argos and Mycenae'.

Still, as Paullus was one of the most illustrious of Roman conquerors, his victory one of the most important, and his triumph the most splendid Rome had ever seen, it is probable V. means him, and that this line is rhetorical exaggeration. The Macedonian kingdom was overthrown by this victory, and Argos and Mycenae are poetically used for Greece, which was doubtless weakened by it.

839. *Aeaciden*, for Aeacus was grandfather of Achilles.

840. *ultus*, for Argos and Mycenae sent Agamemnon and Menelaus to Troy.

templa temerata, referring to the story of Aias son of Oileus dragging Cassandra from the shrine of Minerva.

841. *Cato*, the censor of B.C. 184, who set himself to imitate the stern, simple, ancient Roman type of citizen, and vainly tried to resist the new era of luxury.

Cosse. A. Cornelius Cossus won the great distinction of the *spolia opima* by killing Tolumnius, king of the Veientines, in battle, B.C. 437 (Liv. IV. 19). These spoils were won by slaying the enemy's general: see 859.

relinquat. Dubitative subj., see Scheme.

842. *Gracchi*, the two great tribunes, Tiberius and his brother Caius Gracchus who attempted reform and revolution, and perished in the struggle. Their father also is included, who distinguished himself in Spain by firmness and justice combined.

843. *Scipiadas: Scipio Africanus* Maior, who after performing wonders in Spain in the second Punic war, defeated Hannibal finally at Zama, B.C. 202.

And *Scipio Africanus* Minor, by birth an Aemilius, adopted by the son of the above-mentioned Scipio, who took Carthage (146 B.C.), and made Africa a Roman province.

844. *Fabricium*, consul 282 and 278 B.C. and general in the war with Pyrrhus: a man famous for his 'old Roman virtue', simple, brave, and incorruptible: he died as poor as he had lived, 'parvoque potentem'.

Serranus, the surname of Atilius Regulus, of whom it was related that the messengers who came to tell him that he was elected consul (257 B.C.) found him sowing. V. appears to connect '*Serr*ane *ser*entem' as the ancient writers mostly do, though probably without foundation.

845. *fessum*, too 'weary' to tell your praises: so out of the whole famous gens he selects the most famous, Q. Fabius Maximus Cunctator, who commanded the Roman armies after Cannae, and wore out Hannibal by his masterly inactivity.

846. A line of the old poet Ennius, manifestly popular with the Romans, as it is several times quoted by Cicero, and once by Ovid (*Fast.* II. 241).

847—853. Perhaps the most famous lines in Latin literature; not merely from their splendid stateliness and melody, but because they express with such dignity and truth the real work of Rome in the world, the work of empire and rule. He does not mention the Greeks, but of course *alii* are the Greeks; to whom the greatest Roman poet thus yields the palm in Art, Literature, and Science, reserving to his own people the first place in War and Politics.

847. 'The breathing brass' is naturally 'statues'.

849. *orabunt causas:* it is noteworthy that in Literature he selects the one class, Oratory, in which the Romans were strongest: and still gives the palm to Greece. He could not put it more forcibly.

850. *radio*, 'rod', probably for drawing figures in the sand, as the geometers did.

852. *pacisque inponere morem*, 'to plant on them (the conquered) the law of peace', rather unusual and emphatic phraseology, but quite clear meaning. First conquer, then compel order and obedience.

[854—end. Marcus Marcellus appears, and his young descendant, the son of Octavia; Anchises describes in stirring and pathetic lines his promise and his early death. Then, after foretelling the immediate fortune of Aeneas, he dismisses them by the Ivory Gate of Sleep.]

856. *aspice ut ingreditur*, see 779.

Marcellus, Marcus Marcellus, an illustrious Roman general of the Punic war. He was five times consul, and in his first consulship in B.C. 222, he defeated the Insubrians in Cisalpine Gaul, and slew Viridomarus with his own hand, thus winning the *spolia opima*, 841.

857. *tumultu*, Cic. (Phil. VIII. 1) says, 'Our ancestors spoke of a "tumultus" in Italy, being a rising at home, and in Gaul, as it was close to Italy: but nowhere else': (for anywhere else it was 'bellum').

858. *sistet*, 'establish', 'set firm'.

859. *tertia*. The tradition was, that the *spolia opima* were only won three times: by Romulus, Cossus (841), and Marcellus.

Quirino, the divine name of Romulus: according to others the offering was to Iuppiter Feretrius.

861. *egregium forma iuvenem*, Marcellus (son of Octavia, the emperor's sister), who was married at the age of 18 to Augustus' daughter Iulia, and was a young man of great promise and destined to succeed Augustus, caught the Roman malaria at the age of 20 and in spite of all care died at Baiae, B.C. 23. He was buried amid the tears of Rome in the mausoleum of Augustus near the Tiber: and it is said that his mother fainted when Vergil recited this splendid and pathetic passage in the emperor's presence. The poet is supposed to have added these lines to the poem, which was then probably already written: and he is said to have received from Octavia 10,000 sesterces for each line.

862. *deiecto lumina voltu*, a Vergilian variation for 'downcast eyes'.

865. *instar*, [prob. from stem STA-, 'the thing that stands up',] 'form', 'figure'.

871. *potens*, with *nimium*.

propria, i.e. 'lasting'.

873. *campus*, the Campus Martius, in which the mausoleum of Augustus was built.

876. *in tantum spe tollet avos*, a varied expression, for 'shall raise so high his grandsire's hopes', the *avi* being, as C. suggests, the dead forefathers who still look on with interest at the fortunes of their race.

878. *prisca fides*, 'ancient honour': to unite and glorify the national life and religion, and to restore the national sentiment and the virtues of yore, is what lies most at Vergil's heart in his great poem.

879. *tulisset*: this passage abounds in pathos: notice the pathetic *tulisset*, in which Anchises speaks as if Marcellus were already dead, sorrowfully forecasting the centuries and realising the sad event to be.

882. *si qua*. 'If in any way thou could'st'. It is deeply pathetic

again, this divine foreknowledge of the future, crossed with human and vain hopes.

883. The simplest and smoothest way of taking this line is: 'Give me lilies with lavish hands, let me scatter the purple flowers', so that *date* and *spargam* (jussive) are both independent verbs, each with its own accusative. On the other hand in IV. 683, which is quoted as parallel, 'Date volnera lymphis abluam', the simplest construction is to make the jussive *abluam* dependent on *date*, 'Grant me to wash my wounds with water'. 'Date lilia' goes easily: 'Date volnera lymphis' does not.

887. *aeris in campis*, 'the misty fields', *aer* being used in the sense of *ἀήρ* in Homer; compare also Aen. I. 411, 'obscuro venientes aere sepsit'.

891. *Laurentes*, who lived in Laurentum, ancient Latin town on the sea a few miles S. of Ostia, capital of king Latinus with whom Aeneas has much to do later in the narrative.

892. *fugiat*, oblique dubitative (or deliberative).

893. The 'gates of sleep' are from Homer, see Parallels. There is no point in Aeneas being let out of the gate of *false* dreams. The whole description is merely an imaginative close to a most imaginative book.

895. Observe the Greek rhythm with the Greek word.

900. *Caieta*, coast town in Latium, so called from Caieta, nurse of Aeneas, see VII. 1.

recto litore, 'straight along the shore': the coast from the N. of the Bay of Naples to Caieta being flat, straight, and featureless.

901. *litore*, abl. of place, no prep.

THE AENEID.

BOOK VII.

[1—36. The Trojans, after burying Aeneas' nurse Caieta at the spot which bears her name, pass by night the dreaded shores of Circe, where the noises of the wild beasts (changed from men by her spells) are heard; and in a bright dawn sail up Tiber mouth.]

1. *quoque*, as well as Misenus and Palinurus mentioned in the last book.

nostris, see Introduction, the remarks on the *national* feeling of the Aeneid. (*Aeneia*, adj. used like *regia*, 56.)

nutrix. Her name was Caieta, acc. the story, and the place was called after her. Caieta and Circeii (10) are the two conspicuous promontories of the Latin coast.

The nurse (or rather wet-nurse) was regarded with a half-filial reverence and affection. In v. 645 Pyrgo, the foster-nurse of the princes of Troy, is the leader of the Trojan women, and a person of importance.

3. *servat...tuus*, 'thy glory guards thy place' (M), a fine phrase, the *honos* being a protecting sacred power.

ossa nomen signat, 'the name marks thy bones', the name of the place (Caieta) makes known thy tomb over Italy.

4. *Hesperia* [prop. 'western' land from ἕσπερος 'evening star'], one of the Greek names for Italy.

si qua est ea gloria, 'if that honour is aught': the thought is at once stately and pathetic: a name known over Italy is the greatest earthly honour, and yet does Caieta feel and know it?

qua by a common attraction for *quid*: cf. *si qua est ea cura*, x. 828, *hoc decus illi hoc solamen erat* (the horse), 858.

5. *pius* 'good' to the gods and kindred: the regular title of Aeneas in the poem.

8. *adspirant aurae in noctem*, 'fair breezes breathe far into the night', *in noctem* implying *continuance into*. So *in dies*, 'as the days go on'.

cursus negat, 'forbids not their voyage'.

9. *tremulo*, a pretty instance of the transferred epithet. It is the sea strictly which trembles, and the light from it.

10. *Circaeae*. In *Odyssey* x. is told how the enchantress Circe, daughter of Helios or the sun, bewitched Odysseus' companions, changing them into swine. It is also told that they saw round Circe's house 'wolves and lions of the mountain whom she had bewitched'.

Verg. identifies 'the island of Aeaea', the fairy-land dwelling of Circe in Homer, with Circeii, which was certainly at one time an island, though in historic times a promontory of the mainland.

11. The details are naturally from Homer, as follows:—

(*dives*) In Homer the palace is 'built with polished stones', *Od.* x. 211: so (*lucos*) it is 'in a clear space in the thickets', 210: 'she sings sweetly and all the plain echoes', 227 (*resonat cantu*): and she 'tends the great loom', 226 (*arguto...telas*).

inaccessos, 'unapproachable', because of her witchcrafts.

12. *resonat*, transitive by a stretch of construction, 'makes echo'.

tectis, 'in the halls', abl. of place without prep., common in Verg.

13. *nocturna in lumina*, 'to light the night'.

14. *arguto*, 'shrill'. It is a curious word, about which the dictionaries are often unsatisfactory.

The verb comes from stem arg- 'bright' (and so 'white') [argentum, argilla, ἀργός, &c.] and means orig. 'to make clear', so 'to prove or convict'. The part. means properly 'clear' with the closely allied meaning 'keen', 'sharp', 'quick'. It is used of *sounds* [*arguta serra*, *Georg.* I. 143, *Neaera*, Hor. *Od.* III. 14. 21], of *smells* [*odor*, Plin. XV. 3. 4].

Then of *movement* [*arguta manus*, Cic. *De Or.* III. 59; *argutum caput*, of a cow's head, perhaps of *shape*, *Georg.* III. 80].

Finally metaphorically of mind, 'sagacious', 'quick', 'witty'. Here it is best taken of sound.

15. *exaudiri*, historic inf. Its effect is to describe *action* without marking *time*: and so occurs of *continued* or *repeated* action: of *confused* scenes: of *feelings* with no defined end or beginning.

gemitus iraeque, 'roar and rage', *hendiadys*, i.e. two points instead of one, the fact having two aspects, the sound and the fury.

16. *recusantum*, 'fretting' (M).

18. *formae*, 'shapes', suggests the grim beasts, half seen in the moonlight from the sea. The sound of the line is very impressive.

19. See note on 10. Verg. however varies from Homer: for the wild beasts are merely animals bewitched so as to be tame in the original, while Verg. makes them men changed into wild animals.

20. *induerat in*, a common constr. of the verb: lit. 'brought into', i.e. 'clad in'.

21. *monstra*, 'horrors': used of anything unnatural.

quae...talia, 'these...so fearful', the double pronoun being an unnecessary fulness of expression. So X. 298, *quae talia postquam effatus*.

26. *roseis...lutea*. Several commentators (even Bentley) find a difficulty in the Dawn being 'yellow' (Homer's κροκόπεπλος) and having a 'rosy' chariot: as if the two colours were not often seen at sunrise.

27. *posuere*, 'fell', used by Verg. of winds intrans. X. 103, *Zephyri posuere*. Con. ingeniously suggests it may be a nautical expression.

28. The liquid alliterations [rep...res...flat...lent...luct. marmore] give a subtle suggestion of the calm.

30. *Tiberinus*, a common form of the name of the river Tiber.

amoenus, commonly used of pleasant *sights*.

31. The 'yellow' Tiber is a regular epithet: it really is a light mud-colour, very turbid. Verg. gives the reason, in adding *multa arena*.

33. *alveo*, two syll. as often, *e* and *o* coalescing (*synizesis*).

34. *luco*, local abl., cf. 12.

35. *flectere*, inf. after *imperat* instead of the prose construction *ut* with subj. (oblique petition). This stretch of constr. is common in poetry, e.g. Verg. has inf. after *oro* (VI. 313), *adegit* (VI. 696), *suadeo* (X. 10), *hortor* (X. 69), &c.

36. *laetus* because he has reached the promised land at last: the ghost of Creusa his dead wife told him (II. 781) that 'joy and kingdom and a royal wife awaited him where the Lydian Tiber flowed through rich lands.'

Observe the impressive picture: he enters in calm and glorious sunrise, up the 'shady' and 'pleasant' stream, amid flying and singing birds; just in the middle of the whole poem, with the 'Odyssey of wandering' past, and the 'Iliad of fighting' yet to come. It is the feeling of this being a solemn and critical moment that makes Vergil pause and invoke the Muses formally, as he had done before the wanderings at the beginning of the whole, *Aen.* I. 8.

[37—106. Muse, aid me to tell the state of Latium, and the wars and fates that were coming. Latinus the king had no son: his daughter was wooed by Turnus: but portents forbid the union. A swarm of bees settling on the sacred laurel portends a foreign prince: fire in Lavinia's hair portends troubles. Latinus seeks oracles from Faunus his father, who foretells a mighty prince who will wed his daughter.]

37. *Erato*, one of the Muses. Vergil is not thinking of her special province, love, but invokes her as a muse simply.

quae tempora rerum, 'the times of all that befel,' each deed in its due order. This is the simplest and best way of taking it.

38. *advena exercitus*, 'the stranger host': the poetic use of *advena* like an adj. is of course perfectly natural.

39. *Ausoniis*, one of the numerous poetic names for 'Italian', from the *Ausones*, old inhabitants of the W. coast of Campania.

It helps the *national* character of the poem, to set in it all the old local names.

41. *mone*, 'give me knowledge', 'inspire.'

42. *in funera*, i.e. to the deadly strife: death either dealt or suffered.

43. *Tyrrhenamque manum*, 'and the Tuscan band'. This refers to the story told in Book VIII. of the Tyrrhenians (Greek name for Tuscans) who rose against their brutal king Mezentius. He fled to the protection of the Rutulian king Turnus, and his people allied themselves with the invader Aeneas.

sub arma coactam, 'gathered to arms': *totam Hesperiam*, 'all Italy', is a stately exaggeration.

44. He calls it 'a mightier line of deeds' because the wanderings of the first six books have all been leading up to this destined and eventful struggle.

45. *Latinus*, king of the Latins, a small tribe whose capital is Laurentum, a town near the sea, south-west of Rome.

The genealogy of Latinus is traced to the local Latin rustic gods: *Faunus*, a god of fields and cattle-keeping, who was afterwards identified with the Greek Pan: *Picus*, a prophetic god of the country, who used a

woodpecker (*picus*,—the whole legend being based on a popular belief in the woodpecker being a prophetic bird) in his soothsaying and was himself changed into one, 191: the *Laurentian* (Latin) nymph *Marica* (worshipped at Minturnae near the mouth of the Liris, just in Latium though a long way from Laurentum): and finally *Saturnus* the old Latin god of sowing (SAT-), afterwards identified with the Greek Kronos, father of Zeus (Iuppiter).

In *Aen.* VIII. 314 sqq. the poet tells how in the golden age Saturnus reigned in Latium and the 'native fauns and nymphs dwelt in the groves'.

49. *refert*, 'tells', 'boasts', the Homeric γένος εὔχεται εἶναι. [The other interpretation, 'brings back', i.e. resembles, is much less simple and natural.]

ultimus, 'first': the *last* to one tracing back.

50, 51. 'Son and male issue he had none: he [the son he once had] was cut off in the dawn of early youth'.

prolesque virilis is not a mere repetition: it is a son under the other aspect as his successor. So we say, 'son and heir'.

52. *servabat*, she 'kept' his house and great possessions, both as heiress and as preventing the line from being extinct.

Observe the rhetorical fulness of expression all through these lines, *filius...proles virilis, domum...sedes, matura...nubilis.*

55. *ante alios pulcherrimus*, 'before all most beautiful', a statelier way of saying 'of all'. So with comparative I. 347, *scelere ante alios immanior omnes.*

56. *regia coniunx*, Amata, wife of Latinus [adj. like *Aeneia*, 1].

57. *properabat*, 'was eager': the construction stretched, in Vergil's manner, the verb being used like *volo.*

59. *tecti medio* (a variation from the normal *tecto medio*, see 563), i.e. in the *atrium* or central court on which the rooms opened.

61. *primas*, as so often, varied from adv. *primum*. So *medium hunc habet turba*, VI. 667, *sublimes animas ire*, VI. 720, &c.

62. *Phoebo* [φοῖβος, φαϝ- 'bright'], name of Apollo: the bay was his peculiar tree, abounding at Delphi.

64. *dictu*, see note on 78.

65. *liquidum*, 'clear', used of fire, water, light, air, and even (*Aen.* X. 272) of night.

66. *pedibus per mutua nexis*, 'with feet intertwined', *per mutua* being Vergilian variation for adv. *mutuo*. The bees' swarming is described *Georg.* IV. 555, 'which you may refer to if you have never seen it' says Gossrau touchingly.

68. *externum*, so in Livy XXIV. 10 a bee-swarm in the forum (214 B.C.) is one among many signs of danger from the foe.

69. *easdem...isdem*, i.e. the same as the direction taken by the bees.

71. *adolet*, 'fires', a curious word. Properly 'to increase', so 'to honour' gods by offerings, 'to offer' and even 'to burn' on altars. The meaning varies between these senses according to the substantive.

Thus 'honour', *penates flammis*, I. 704;
'offer', *iussos honores*, III. 547;
'burn', *verbenas adole pingues*, *Ecl.* VIII. 65.

73. *nefas*, 'horror!' dramatic.

74. *ornatum...cremari.* This accusative (and those in the next line), with the *passive* verb, is a favourite construction of the Augustan poets. It consists in an elastic use of the passive, retaining the *objective* accusative as though the verb were still active.

It is probably an imitation from Greek: some of the cases resembling the proper *passive* (ἐπιτέτραμμαι τὴν ἀρχήν) and some the *middle* (προβέβλημαι τὴν ἀσπίδα), between which Vergil would doubtless not distinguish.

Some of the cases closely resemble and run into the proper accusative of reference, like *sacra comam*, 60: the line is not easy to draw: others again must be explained as above. (The two instances here *might* be acc. reference, but the other explanation is preferable in view of Vergil's habitual usage with passive participles.) Compare

os impressa toro, IV. 659; *defixus lumina*, VI. 156: and line 503;
subiuncta leones, X. 157; *per pedes traiectus lora*, II. 272;
fusus barbam, X. 838; *suspensi loculos lacerto*, Hor. *S.* I. 6. 74;

and in English 'he is well taken *care* of', 'he has never been done *justice* to'. In ordinary Latin the ablative would be used (*accensis comis*, &c.).

Translate: 'O sight of horror, in her long hair she caught the flame, and all her tiring blazed with crackling fire'.

75. The *que* is irregular, as there is only one; but the place is supplied by repeated *accensa:* cf. X. 313, *perque aerea suta, per tunicam*, XI. 171, *Tyrrhenique duces, Tyrrhenum exercitus.*

76. *fumida lumine fulvo involvi*, rather artificial but forcible phrase. Transl. 'wrapped in smoke and lurid glow'.

78. *ferri*, 'it seemed', lit. 'it was rumoured or talked of', historic inf., 15.

[*visu* like *dictu*, 64, the so-called supine, really abl. of a verbal subst., 'wondrous *in the sight* or *telling*, 'wondrous to see'.]

80. *ipsam*, observe the strong antithesis emphasised by the heavy spondee alone at the beginning.

portendere, '*it* boded': subject changed, but easily understood from the sense.

82. *fatidici genitoris*, 'his prophetic sire'. Old local tradition (which Vergil is fond of preserving) assigned this sanctity to several places as being ancient oracles. Thus there were oracles of Fortuna at Antium and Praeneste, by lots drawn: a similar one at Caere in old Tuscan times. The oracle here was by dreams. In Greece they were much more numerous; one of the most famous being the cave of Trophonius in Boeotia.

83. *Albunea*, a sibyl of this name had a shrine at Tibur or Tivoli on the edge of the Apennines, N. E. of Rome. Horace, *Od.* I. 7. 12, speaks of *domus Albuneae resonantis* (the last word referring to the position of the temple over the splendid cascade of Tivoli, cf. *fonte sonat*), and this has been generally identified with the Albunea in the text.

But Tibur was thirty miles off: the *mephitim* seems to refer to *sulphur* springs, which are not found at Tibur: and altogether we shall

be probably right in following Mr Burn ('Rome and the Campagna', 399, n.) who thinks Vergil refers to a shrine near some sulphur springs at Laurentum: such as the spring of Altieri near Anna Perenna, a couple of miles from Laurentum.

One would gather from the passage that there was a hill (*alta*) wooded (*nemorum*) with a gushing spring (*sacro fonte sonat*) of sulphureous water (*mephitim*) in the heart of the wood (*opaca*). The whole sacred spot was called *Albunea.*

nemorum quae maxima, a slight stretch of grammar (in respect of the genders), but quite easy, 'which mightiest of the groves,' Albunea being the name of the *forest* too.

85. *Oenotria*, one of the poetic names of Italy: originally the south part of Lucania and Bruttium, where the Oenotri settled. In *Aen.* I. 532 Vergil speaks as though the Oenotri had once been all over Italy: but there is no reason to think this historical.

88. *incubuit*, he uses the proper term for consulting such oracles. Plautus (*Curc.* II. 2. 16) has the phrase *incubare Iovi* for 'consulting Iuppiter by dreams'.

89. *modis volitantia miris*, shapes 'flitting in wondrous wise'; an expression impressive from its stately old-fashionedness; it is borrowed from Lucretius (I. 123), a poet whose genius and depth and rugged force produced a great effect on Vergil. Notice how well it suits the passage, giving a weird mysterious effect. No one knows better than Vergil how to borrow.

91. *Acheronta*, a river of Hades or the lower world, here put for the powers that dwell there; so in the famous line below, 312 'Flectere si nequeo superos, Acheronta movebo'.

Avernis ('*in* Avernus,' abl. of place), one of the volcanic lakes near Cumae in Campania was so called: its water gave out sulphureous vapours and its banks were clothed with thick wood. It was supposed to have a mysterious connection with the lower world, for which it is here used.

92. *et tum*, 'then too': the last five lines describing the usual practice.

94. *tergo stratisque velleribus*, 'hide (unusual word) and spread fleeces', two aspects of the same thing (called *hendiadys*).

96. *conubiis*, either the *u* is long, and the word is 3-syll., the first *i* being treated as a consonant; so *ariete* and *pariete* are treated by Vergil as dactyls: or, as Munro (on Lucr. III. 774) shews strong reason for believing, the *u* is short. The case is best taken as dat., 'join to a Latin wedlock', i.e. husband, abstract for concrete, as often.

98. *generi*, plur. for sing., the idea being expressed *generally*. So X. 79, *soceros legere et gremiis abducere pactas*. Here it is used, as the *individual* is not mentioned.

sanguine 'by their noble blood'.

99. *ferant*, 'to raise', the *final* use, 'destined to.' The destiny might be equally well expressed by the *future*, as it is in *videbunt*, 101. Such variety is truly Vergilian.

100. *utrumque Oceanum*. Oceanus is the fabled water which the ancients supposed to flow round the earth: the idea is as early as Homer. *Utrumque* is east and west, of course.

101. *vertique regique*, 'move obedient': the words suggest the might of the future empire: the very earth as it turns is their slave.

103. *premit ore*, 'hide in silence': the tale is conceived as *shut in his mouth*, so that the mouth, naturally the instrument of utterance, is here used for the opposite.

105. *Laomedontia*. Laomedon was the mythical king of Troy, for whom Poseidon built the city while Apollo watched the flocks, the gods being forced to serve for hire. Laomedon cheated them of their hire (*Laomedon deos destituit mercede pacta*, Hor. III. 3. 21). So the adj. means 'Trojan' simply.

106. *ab*, 'to tie *from*', the ancients often said, where we say '*to*': (so in Greek verbs, 'to hang' 'to fasten', take gen.)

[107—147. They sit beneath a tree, and eat the cakes, on which their meal is set: 'See', says Iulus, 'we eat our tables!' That was the omen which first relieved them of anxiety: 'for so it had been prophesied', says Aeneas 'by my sire Anchises, that where we were forced to eat our tables, there should be our home'. So he sacrifices to all the gods, Iuppiter sends a favourable thunder-omen, and they renew the feast with joy.]

109. *adorea liba*, 'cakes of meal': *adoreus* (from *ador*, 'corn' 'spelt') an ancient word, with religious associations. *liba* is also often used of sacrificial cakes, so that the words dignify the simple meal.

110. *subiciunt epulis:* i.e. they put the cakes on the ground and the rest of the food (*epulis*) over them.

Iuppiter ille, 'great Iuppiter', 'Iuppiter above', the demonstrative suggesting the power and presence of the god. For somewhat similar *vivid* use of the demonstrative see XII. 5 *saucius ille gravi volnere leo*, XI. 493 *equus...aut ille in pastus tendit.*

monebat, 'prompted'.

111. *Cereale solum...augent*, 'pile the wheaten floor', but *Cereale* suggesting the sanctity of the god-given corn [Ceres being the goddess who invented corn], and *augent* a word used of laying offerings on altar, dignify the passage.

114. *violare:* he only means 'break', but the word suggests a *sanctity* about the 'fateful cake'. The 'fate' was told III. 245, sqq. The Trojans landed on the islands where lived the Harpies, monsters who defiled their feasts; when they turned upon them with the sword, the Harpies fled, but one (Celaeno) prophesied their coming to Italy, where 'hunger should drive them to eat their tables'. The prophecy is here fulfilled to the ear though not to the sense.

115. *patulis quadris*, 'the broad loaves': the dough was pressed out and stamped into squares (*quadrae*).

116. *Iulus*, Aeneas' son, also called Ascanius. The Iulia gens boasted him their ancestor. The chance word which happily points the omen is fitly put into the child's mouth.

118. *prima...primam*, used in rather different shades of meaning, 'that word *first* ended our troubles' [i.e. *not till then* did we see the end...] and '*at the first* from the speaker's mouth his father caught it up [i.e. *at once*...]: we might take both to mean 'at once', but this would hardly suit *prima tulit finem*.

119. *pressit*, 'checked': *i.e.* interrupted: which helps the meaning of *primam*.

121. *fidi Penates*, 'true gods of my hearth'.

In *Aen.* III. 147, when the Trojans in their flight stop at Crete, and wish to stay there, Aeneas has a vision of the Penates (or household gods) who bid him leave those shores and go forth to Italy, where they promise his house their protection, and empire.

122. *namque*, late in sentence, like 'non hoc mihi *namque* negares', VIII. 614: so *sed enim*: 'impius ex quo Tydides *sed enim* scelerumque inventor Ulixes', II. 163.

123. *Anchises*, (the father of Aeneas rescued from Troy, who died in Sicily on the way): it was a Harpy, not Anchises, who gave this prophecy in III. 245, as we have seen. An oversight, probably due to want of revision.

125. *accisis dapibus*, 'when food grows scant'.

127. *manu*, Vergil constantly inserts this word in any action where the hand is concerned. It certainly occurs oftener than it would in English, though in no particular case can we say it is out of place.

moliri aggere. molior (*moles*) is a favourite word of Vergil, to describe any act done with *effort*: of *journeying* (molitur iter) *Aen.* VI. 477: *driving* (habenas) XII. 327: *hewing* (m. bipennem) *G.* IV. 331, &c.; here it is *building* or *fortifying*.

The instrum. abl. *aggere* is a Vergilian inversion or variation of phrase ('to build laboriously with a rampart' literally): you would expect the simpler *aggerem*. Translate 'entrenches with a rampart'.

128. *illa*, 'that foretold'. So *hunc illum*, 255.

129. *exitiis*, powerful word, 'our deadly woes', [another reading *exiliis* less supported and less forcible].

132. 'and leave the harbour divers ways'.

134. *mensis*, '*on* the board' [Vergil's local abl.]. The 'mensae' strictly speaking had been eaten: but of course he means 'renew the banquet'. [Perhaps it may be dat. See III. 231.]

136. *genium;* all living things, and even places, were supposed to have representative spirits, as it were abstract essences of the life or the place, which were divine, and were worshipped on great occasions. Several Roman phrases arose from this curious belief: *lectus genialis* was the bridal bed, as the *genius* was the *life* spirit and so presided over birth. So *indulgere genio*, meant to enjoy oneself.

The Genius of a place was supposed often to appear in the form of a serpent: so when Aeneas sees the snake at Eryx in Sicily (V. 95) he is 'incertus geniumne loci...esse putet'.

139. *Idaeus*. There were two 'Ida' mountains connected with Jove: the Ida in Crete, where he was tended by nymphs, and the Ida in the Troad. Vergil uses both. This is probably the latter, because of *Phrygiam*. The 'Phrygian mother' (of the gods) was Cybele, a deity imported from Asia, with wild ritual, and many Phrygian myths attached to her name. See VI. 786.

ex ordine, 'in order': [as *ex* is used in *ex animo*, *ex sententia*, *ex lege*, i.e. 'in accordance with'].

140. *caeloque Ereboque*, abl. of place. *Erebos* [ἐρεφ- 'cover'] 'the

darkness', i. e. the lower world. His father Anchises was dead, and so was below: his mother was the goddess Venus.

141. *clarus*, 'loud', epithet transferred, as often in poets.

A 'thunder from clear sky' was always a great sign: it is sent to Odysseus (*Od.* XX. 112): greets the death of Caesar (*G.* I. 487).

142—3. Is only a stately description of lightning.

radiis...et auro, 'beams of light and gold', hendiadys, see 15.

manu, 127.

145. *quo...condant*, final, 'on which to build'.

debita, 'destined', as 120, where, however, it is nearer its original meaning.

146. *certatim*, [adv. with old accus. suffix, like *passim*, *raptim*, *statim*] properly 'vying with each other' 'struggling'; so 'eagerly'.

omine magno, 'at the great omen' (the abl. of the cause or circumstance determining the action, not with *laeti* only as Con.).

147. *vina coronant*, 'bind flowers on the cups', a beautiful festal custom ('cratera corona induit', more fully, III 525). Vergil no doubt also had in his head the Homeric κρητῆρας ἐπεστέψαντο ποτοῖο, which however only means 'filled', not 'crowned'.

[148—194. Next day Aeneas sends an embassy for peace to Latinus. They find the youth exercising on the plain, and are admitted to the palace. There were statues of Italus, Sabinus, Saturnus, Ianus, and heroes: and Picus the prophetic ancestor. Latinus addresses them :—].

150. *Numici*, probably the Rio Torto which flows into the sea passing a mile or so from Lavinium; it is often mentioned in Latin poets; and Livy (I. 2) says 'Aeneas was laid there.' (Burn, *Rome and Campagna*, 352.) In 242 he calls it 'the sacred pools of the spring Numicius'.

153. *oratores*, prop. 'pleaders', old state word for 'ambassadors'.

regis Latinus: the *maenia* are Laurentum.

154. *velatos*, 'covered'; probably 'wreathed' with olive boughs [Pallas Athena had the olive as her special tree]. The ordinary way of wearing the olive (as a sign of peaceful mission) was holding it in the hand, wreathed with wool, ('vitta comptos praetendere ramos', VIII. 128); and hence *velatos* might mean 'shaded'.

155. *Teucris*, poetic name for Trojans, from Teucer, according to one story first king of Troy.

157. *humili* (opposite of *altus*) 'shallow'.

158. *molitur*, 127.

159. *pinnis*, the pinnae (prop. 'feathers' same as *pennae*) were properly the *battlements* (made of twined boughs, Caes. *B. G.* V. 40) put on the top of the palisade.

160. Observe the extra syllable at the end, elided before *ardua*. So *caelumque Aspicit*, X. 781.

164. *acres*, 'strong': the word means 'eager, vigorous', and is properly applied to living things, to which the *springing* bow is compared: a touch of the personifying instinct.

lenta 'tough': the elastic wooden shaft.

165. *cursuque ictuque lacessunt*, 'provoke each other with race

and bout' (a Vergilian variation for 'to race and bout' *ad* cursum). *ictus* is best taken of boxing, with Con. Most editors take *cursu ictuque* for chariot and spear-throwing, which is less likely.

167. *ingentes*, 'mighty', like all the heroic people. So X. 485, the beautiful and youthful Pallas has *pectus ingens*.

168. *vocari*, inf. after *imperat*, 35.

169. *medius*, 'in the midst', as often in Vergil with adj. of position.

172. *silvis et religione*, 'groves and sanctity': a curious hendiadys, like Horace's *currusque et rabiem parat* (*Od.* I. 15. 12), *sceleris pudet fratrumque* (I. 35. 34) where concrete and abstract are mixed.

173. *primos*, adverbial.

fasces, bundle of rods with axe, carried before supreme magistrate at Rome; Vergil of course makes the custom aboriginal, and so lends dignity to it.

174. *omen erat*, a terse and effective way of saying 'it was a custom of good omen'.

curia to a Roman ear would mean the 'court-house' where the senate gathered, the most august institution of their state. He conceives Latinus a monarch of heroic type, only with a senate (*patres* 176) like the Roman.

175. *ariete caeso* [*ariete*, three syllables, *i* being consonantal, 96] 'after slaughter of a ram', for sacrifice.

176. *perpetuis*, 'in unbroken line'.

So the whole senate had solemn public feasts on stated days at Rome: and the magistrates at Athens feasted in the public hall.

178. *Italus* and *Sabinus* are of course mythical ancestors of Italians and Sabines. The Sabine wine-culture is here dignified by being traced back to this sacred personage, who bears an 'image of the bent pruning knife' for the vines.

179. *sub imagine falcem*, Vergilian artificial turn for 'image of'.

180. For *Saturnus*, see note on 45.

Janus was a genuine old Latin deity, god of the morning (*matutinus*) and god of gateways, being himself represented as 'two-faced' (*bifrons*) looking before and behind as the gateway faces out and in. The old double archway near the forum was called *Ianus*, and was left open in war, and closed in time of peace.

The fact seems to be, that the Romans worshipped Ianus as 'god of beginnings': hence of gates, as *entrances* and *beginnings of expeditions*: and of the morning. It was like the Romans, as Mommsen (I. 173) remarks, with their worship of abstractions, to have a 'God of Beginning'.

182. i.e. 'and heroes'. The line is almost the same as VI. 660.

183. It was a natural custom to fasten captured trophies to the doorways of temples.

184. *secures*, 'battle-axes'. So the warrior-maiden Camilla has *validam bipennem*, XI. 151.

186. *spiculaque*, *e* long, a licence Vergil repeats several times 'lappaeque tribolique' (*G.* I. 153), 'tribulaque traheaeque' (*ib.* 164)

'liminaque laurusque' (*Aen.* III. 91), most however being before double consonants, probably in imitation of Homer, Ἀδμητόν τε Κλυτιόν τε, &c.

rostra: Vergil was no doubt thinking of the famous orator's platform in the forum at Rome, adorned by the 'beaks' of the fleet captured at Antium in the Latin war, B.C. 338.

187. *lituus* was the augur's staff, with a crooked end. Quirinus (the old name of Romulus), as the first augur of Rome had the augur's badges, the *lituus*, and a toga with purple horizontal stripes, *trabea*.

Notice the slight irregularity (quite natural, especially in Vergil) of having the word *succinctus* 'girt' grammatically with both ablatives, whereas it really suits only *trabea.* The order of the words makes it quite easy.

Notice too how the religion of Rome is glorified and dignified by Vergil's representation of all the sacred implements and ceremonial dating from the beginning of things.

parva, 'small', because of the simpler dress of old time.

188. *ancile:* a shield fell from heaven in Numa's reign, which was religiously kept (with eleven others made to resemble it exactly); they were called *ancilia*, and were under the care of Salii, priests of Mars Gradivus, and on March 1st were carried in procession round the city.

189. *coniunx*, 'bride': she was only his lover in Ovid's story: 'ille ferox ipsamque precesque repellit', *Met.* XIV. 377.

190. *aurea, a* long, two syllables (synizesis).

191. *avem*, i.e. *picum*, the woodpecker, 45.

192. *tali intus templo*, lit. 'in such a temple within'; abl. of place, and adv. *intus* supplying the place of a prep., and defining the local relation more precisely; used, indeed, exactly as the prepositions originally were. The expression is archaic, and Lucretius has one or two like it.

[195—211. 'Trojans—for we know you—what has brought you hither? do not fly our friendship; we are race of Saturn, righteous by our own free will. Dardanus, now a god, came from these lands'.]

195. *Dardanidae*, 'Trojans', from Dardanus son of Zeus, mythical ancestor of Trojans who came from Italy to Samothrace and settled in Troy; see 207.

196. *auditique advertitis*, 'not unheard of is your coming'.

aequore, Vergilian, abl. of place.

202. *ignorate:* the predicates are *gentem, aequam, tenentem:* 'nor be it unknown, the Latins are of Saturn's stock, made righteous by no law nor tie, but of their own will and by the fashion of their ancient god they rule themselves'. In VIII. 322, Vergil, giving an account of the ancient time when Saturn ruled in Latium, says 'the rude race scattered over the high hills he settled and gave them laws': a slightly different picture of the 'golden age'.

206. *Auruncos*, the name of a tribe living in the lower valley of the Liris on the borders of Campania; orig. no doubt another form of the name Ausones or Ausonii, 39.

ferre, the strict Latin use of the present with *memini* of anything which the person has witnessed.

ut, 'how'.

207. *Dardanus*, 195. The story was that he was reputed son of Corythus and founder of Cortona, one of the most ancient Etruscan cities, north-west of the lake Trasimene.

his agris is therefore used in a wider sense, Italy, as opp. to Samothrace and the Tr ad.

208. *Threiciam Samum*, 'the Thracian Samos', the older form of Samothrace.

211. *altaribus*, dat. after *auget*, a variation for the gen. after *numerum*. [A less supported reading is *addit*, a more strained constr. with the same meaning.]

[212—248. Ilioneus replies: 'Our purpose led us hither: of the Trojan war all the earth has heard: we escaped thence, and now ask a strip of land, where we shall harm no one, and not disgrace your realm. You will not repent. Dardanus came hence; Apollo recalls us hither; behold the gifts of Aeneas!]

212. *Ilioneus*, a leading Trojan (*maximus*, I. 525) who in the first book (when Aeneas has vanished) implores Dido for help.

215. *regione viae fefellit*, lit. 'has misled us in the line of our course', i.e. 'has led us astray from our path', *regio* being properly 'a direction', from *reg-* 'to guide'.

217. *regnis*, poetic plur. for sing.: a touch of stateliness.

quae maxima, 'the mightiest that erst the sun beheld, as he came from the ends of heaven'. So Priam II. 556 is called 'Proud ruler of all those lands and peoples'.

222. *Mycenis*, the royal city of Agamemnon in Argolis. Notice all the touches of rhetoric by which he makes more stately the description of the Trojan war: the storm, the fates, the clash of Europe and Asia, and the world-wide fame of it.

225 sqq. *audiit*, &c. 'he has heard, whomsoever the ends of earth where Ocean beats hold far away, and whomsoever the region of the cruel Sun, stretched in the midst of the four zones, parts from his fellows'.

i.e. the furthest dwellers on Atlantic shores, and those beyond the tropics, alike have heard.

refuso, 'baffled', of the sea beaten back by land; used of the wave against a breakwater, *Georg.* II. 163. The exaggeration here suits the rhetorical stateliness of Ilioneus. Compare the splendid lines about the empire of Augustus, 'extra anni solisque vias', &c., VI. 795.

226. *plagarum;* the earth is conceived as having five zones, two arctic at the poles, a torrid zone at equator, and two temperate zones between. This is the torrid zone. It is fully explained, *G.* I. 233.

228. *diluvio:* 'a flood' is a good metaphor for the destroying power of the Greeks.

229. *litus innocuum*, 'harmless shore', meaning plainly, 'inoffensive', where we shall dwell without troubling anyone. Others take it 'unharmed'; not so good. They are asking only for the humblest gifts, not protection, but a strip of land, and 'air and water free to all',

231. *regno indecores*, 'a stain upon your realm'. *feretur*, 'shall be told'.

235. 'Whether in troth has any proved it or in war and arms': the two things in which 'the strong right hand' would be shewn.

236. *multi populi multae...gentes*, rhetorical repetition, like *petiere, voluere adiungere.* The statement too is exaggeration. Vergil only mentions Dido as having done so, I. 572: 'vultis et his mecum pariter considere regnis?'

ultro, prop. 'beyond'; hence often used in Vergil to describe acts or feelings unprovoked, uncaused, spontaneous, *over and above* what circumstances call for. So *ultro occurrere*, 'to attack', X. 282: *ultro compellare*, 'to address first', X. 606. So here: 'scorn us not, that *unasked* we come with garlands in our hands and words of prayer'.

237. *verba precantia*, prob. like *protinus omnia*, VI. 33, to be scanned as an ordinary ending, *-ia* coalescing into one syllable (synizesis). This is better than supposing it to be cut off before *Et*, for in VI. 33 the next line begins with a consonant. *Georg.* II. 69 (*arbutus horrida, Et*), III. 449 (*vivaque sulfura, Idaeasque*), we should probably explain by elision.

240. *imperiis...suis*, 'by their commands', almost personifying 'fata'. So nearly the same phrase VI. 463.

hinc, see *his agris*, 207.

241. *huc repetit*, best taken, as Con., with *Apollo*: 'recalls us hither, and speeds us with mighty behest, &c.' [Others take it with a different pause: *hinc Dardanus ortus huc repetit; iussisque*, &c. 'Dardanus, sprung from hence, hither returns (in the person of Aeneas and the Trojans)'; but the sense is more obscure, and the use of *repeto* less likely.] The meaning of *repeto* is slightly stretched.

242. *Tyrrhenum Thybrim*; he calls it the 'Tuscan Tiber' appropriately, as Dardanus came from Etruria.

Numici, 150.

243. *dat*, 'he gives', Aeneas of course: 'He', without a name, is the king.

245. *hoc auro*, 'with this gold', majestic phrase for 'cup'.

246. [*Priami*, the old king of Troy, whose tragic end is told II. 554.]

iura...more daret, 'gave justice as he was wont'; the Homeric idea of the ancient king, sitting in state and hearing complaints and giving awards.

247. *tiaras* (Greek word), eastern royal cap or tiara.

[249—285. Latinus remains silent, brooding over the fates foretold by Faunus, and sees that Aeneas is the destined son-in-law. He then joyfully accepts the offered alliance, vows his daughter to Aeneas, and sends away the messengers with royal gifts.]

249. *defixa*, 'cast down'.

250. *solo haeret*, 'rooted to the earth'; sitting however, not standing, *sede sedens*, 193.

252. *picta*, often used of embroidery, *acu pingere.*

253. *moratur*, metaphorically 'broods'. *conubio*, 96.

255. The acc. and inf. gives the thoughts of Latinus, acc. to

the common idiom; the oratio obliqua being led up to by *volvit sub pectore.*

hunc illum, 128.

256. *paribus auspiciis* in structure of course goes with *vocari*, 'called with equal auspices into the kingdom'; and as the auspices were the province of the king according to the old Roman idea, the phrase is equivalent to 'enthroned with equal power'.

So *paribusque regamus auspiciis*, IV. 102.

258. *quae occupet*, final subj. 'destined to', as 99.

261. *nec sperno*, understatement [meiosis], meaning 'I accept'.

rege Latino, abl. abs. 'while Latinus reigns'.

262. The splendour and richness of Troy was to be made up to them by the fertility of Latium. Thus the poet's beloved land is set above 'the greatest empire the sun beheld', 217.

263. (*nostri*, gen. of *nos*: 'if so he longs for me'.)

266. 'part of my league shall be to touch...'; the sense is clear; before finally agreeing to make peace he must see their king.

269. *caelo*, Vergilian abl. of place, 'in heaven'.

270. *generos*, plur 96.

271. *restare*, 'remains', i.e. 'is the destiny of'.

272. *hunc illum poscere fata*, 'that this is he whom the fates demand', *hunc* acc. object, *illum* predicate.

277. *alipedes*; fanciful use of the adjective 'wing-footed', 'swift', for the subst. 'horses'.

279. A certain feeling of *splendour* is produced by the repetition *aurea*, *auro*, *aurum*. So Ov. *Met.* II. 107, 'aureus axis erat, temo aureus, aurea summae curvatura rotae'.

sub dentibus mandunt, variation for abl. instr.

282. *patri quos...creavit*, 'which wily Circe reared for her father by stealth, bastards from an earthly mare'.

patri, the Sun, whose horses were immortal; and even the half-breed offspring are 'breathing fire from their nostrils'.

daedala [Greek word δαίδαλος, 'artificer', applied to the inventive Daedalus, VI. 4] 'crafty'.

283. *supposita*, lit. 'mated' (with one of the divine horses).

nothos, acc. plur. of Greek word νόθος, 'bastard'.

furata, 'by stealth'.

The whole passage is suggested by a similar idea in Iliad V. 265, where Anchises gets horses for Aeneas by pairing mares with horses given by Zeus to Tros.

284. *donis dictisque*, an extension of the abl. of circumstances, '*at* such words and gifts'; it is easy enough with *dictis*, but a little strained with *donis*.

Aeneadae, properly patronymic, 'sons of Aeneas', used (regularly in Verg.) in a kind of old-fashioned way for *Trojans*, 'followers of Aeneas'.

[286–322. Iuno coming from Argos to Carthage sees the Trojans settling in Italy. 'Alas', she cries, 'accursed race, have they escaped 'all dangers? as though my wrath were sated, or my power gone! All 'has been vain; Mars and Diana can avenge their wrongs, I the wife 'of Jove, am beaten! I will not despair. Hell if not heaven can

'help. I can delay at least the bridal—the dowry shall be two peoples' 'blood—a second Hecuba has borne another firebrand!']

286. *Inachiis ab Argis.* Argos in Peloponnese, one of the oldest cities in Greece where Here (identified with Latin Iuno) was specially worshipped. Its chief hero was *Inachus*, supposed first king of it; who also gave his name to the Argolic river Inachus. [Vergil here and VI. 838 uses form *Argi* for *Argos*.]

Iuno is supposed to be returning from Argos, one of her cities, to Carthage, which was another ('Carthago...quam Iuno fertur terris magis omnibus unam...coluisse', *Aen.* I. 13).

287. *saeva*, 'in wrath', as seeing what was coming.

auras invecta tenebat, 'and holding her airy way' [lit. 'and was holding the air, riding upon it'], the participle completing the idea of the verb; a Greek usage.

289. *ab usque*, 'even from' ('all the way from', as *ad usque*= 'even to').

Siculo Pachyno, the southern prom. of Sicily, exactly in the line from Argos to Carthage; she looks north, and being a goddess sees what the Trojans are doing in Latium, 400 miles away.

290. *moliri*, 127.

293. *fatis contraria nostris fata Phrygum*, a curious notion, as though each side had their own fates which struggled for mastery. Iuno as the protectress of Argos struggled against the Trojans (*Phryges*) in the Trojan war; as the protectress of Carthage she resented the desertion and death of Dido (*Aen.* IV.). It was the fortunes of these cities she calls 'her fates'.

294. *Sigeis*, 'Trojan', from Sigeum, prom. of Troad at mouth of Hellespont.

num..potuere, 'Can it be they fell..., the prisoners were taken? Did the fires of Troy consume her sons?' This effective rhetorical turn—the past dangers seeming incredible, if they have escaped all--is borrowed from Ennius:

> 'quae neque Dardaniis campis potuere perire
> nec cum capta capi, nec cum combusta cremari'.

297. *At, credo,*... 'but methinks my power is worn out', &c., ironical; then, dropping the irony, *quin etiam*, &c., 'nay, I dared to follow with my wrath the outcasts', &c.

299. *quin etiam* is often used to *add* a further point, or strengthen an incomplete phrase or description. 'incredibile est quantum scribam die: *quin etiam* noctibus', Cic. *Att.* 13. 15. [So *quin*, 321.]

[It is better to take it so, *ausa* being a verb, than to make it a partic. constr. with *quievi*, as Con., which does not suit *quin etiam*.]

302. *Syrtes* were two great gulfs [σύρ-ω, 'draw'] in north coast of Africa; supposed dangerous from currents and quicksands [brevia et Syrtes, *A.* I 111].

Scylla and *Charybdis*, two dangerous rocks mentioned in Odyssey, and supposed to lie between Italy and Sicily; in one dwelt the monster Scylla who barked like a dog and had six heads, and devoured sailors; in the other a mysterious force that sucked down and threw up the

waters. In III. 420 Helenus the seer foretells that Aeneas will pass there, and describes the two.

303. *alveo*, 33.

304. *securi pelagi*, 'at peace from ocean and from me': gen. of reference, which Vergil uses widely, partly no doubt in imitation of Greek (so *securus amorum*, X. 326).

305. Iuno recalls cases where other gods were allowed to wreak their anger to the full.

The *Lapithae* were a Thessalian tribe, ruled by Peirithous; to his marriage-feast came the Centaurs, monsters, half-men, half-horse, who, fired by wine and urged on by Ares (Mars), had a bloody battle with the Lapithae, who (according to this version) were defeated.

Calydon, Aetolian town, whose king Oeneus neglected once to sacrifice to Diana (Artemis); she thereupon sent a boar to ravage the palace.

307. *quod scelus...merentem*, the partic. continues the construction of the accusatives in the previous sentence, and *merentem* is singular, to agree with the last. The phrase is strained, after Vergil's manner, meaning: 'what guilt incurring', but *scelus* is properly the *act*, and *mereor* properly would be used with *paena*.

309. *potui*, 'have deigned'.

311. *usquam*, because of the neg. 'There is no power anywhere I would spurn to beseech'. Observe the conditional subjunct. *dubitem* after *sunt*; the change is due to a substitution of the milder subj. ('I should') for the natural future ('I will'). In the next line the natural and strict form of condit. reappears.

312. *Acheronta*, 91. The whole passage, and especially this famous line, is full of rhetorical force and power.

313. *esto*, 'be it so'. A vivid way of saying 'if'.

314. *Lavinia coniunx*, 'And Lavinia remains fixed by fate his bride', *coniunx* predic.

315. *trahere*, 'to drag (it) out', 'drag on', delay.

317. *hac mercede suorum*, 'at this price of their own folk'; the *suorum* really explains the *mercede*, gen. of equivalence, like 'the Book of Job', 'the play of Antigone'.

318. *Rutuli* were a neighbouring tribe in Latium, whose king Turnus was a suitor of Lavinia, and who ultimately joins Latinus in war against Aeneas.

319. *Bellona*, goddess of war, one of the *abstract* deities which the Roman native worship was full of, see 180.

'Bellona awaits thee to aid thy bridal'; *pronuba* was the woman who made arrangements for the bride; and as a divine office it belonged to Iuno herself who aided the love of Aeneas and Dido (*pronuba Iuno*, *A.* IV. 166.).

320. *Cisseis.* Hecuba, wife of Priam, king of Troy, dreamt that she was to be delivered of a firebrand, just before she gave birth to Paris. Paris fulfilled the dream by stealing Helen from Sparta, and so lighting up the Trojan war. *Cisseis* because Hecuba was (by one account) daughter of Cisseus. The sense is: 'not Hecuba alone (pregnant with a brand) brought forth a nuptial flame'. The 'nuptial

flame' is the union of Paris and Helen, which brought about the woe. There is a very Vergilian mixture here of the figure and the thing figured.

321. 'Nay Venus has like offspring of her own, a second Paris, again the torch bringing death upon the new-risen Troy'.

Aeneas (son of Venus) is of course the new Paris; and *taedae* is best taken as an apposition to *partus*; Aeneas was the torch, just as Paris was Hecuba's firebrand. *funestae in Pergama*, a variation for the dative.

taeda and *fax*, both naturally suggesting *marriage-torch*, and the hand of the princess in each case being the prize contended for, whence come the fighting and woe, there is an effective double sense running through the passage: the *firebrand* which burns, and the fatal *marriage-torch*.

Pergama, the citadel of Troy; Greek name.

[323—340. She descends to earth, and calls the Fury Allecto to help her to retrieve her honour, and stir up strife, and prevent the Trojans from settling peacefully in Italy.]

324. *Allecto* [Greek accus. of Greek name ἀλληκτώ, 'unceasing'] one of the Furies or Dread Goddesses. In the Greek tragedians their number is uncertain and unspecified; later they are three, Allecto, Tisiphone, and Megaera. Vergil (*A*. XII. 845) describes their office and appearance.

326. *cordi*, 'are pleasing'. This is an old locative, and originally was used thus: *hoc mihi est cordi*, 'I have this at heart,' *i.e.* 'this is pleasing to me'.

327. *Pluton* [Greek form, Πλούτων], god of the nether world.

328. *Tartareae*. Tartarus [reduplic. from TAR- 'to bore', and means the Great Pit], Greek name for the black and dread chasm of the lower world, where all evil things are.

329. *pullulat atra colubris*, 'so thick the black snakes sprout'. A common representation of the Furies was with snakes for hair.

331. *proprium*, 'after thine heart' (M).

332. *cedat loco*, 'give place'.

333. *conubiis ambire*, lit. 'beset with marriage'. Vergilian pregnant phrase for 'win over by request for marriage'.

335. *unanimos*, predic. 'with one consent'.

336. *versare*, 'vex': the *verbera* ('stripes', by a variation for 'whips'), and the *faces* are the regular imaginative accompaniments of the Furies.

337. *mille*, obvious poetic exaggeration, as when the shrine of Apollo (VI. 43) has 'a hundred broad passages'; or a man throws a stone (X. 128) 'no small part of a mountain'; or the ship Tigris (X. 167) carries 'a thousand youths'.

339. *crimina belli*. Vergilian strained and forcible phrase for 'complaints *the seed* of strife'.

340. *velit, poscat, rapiat*, three stages of the rapid growth (*simul*) of the mischief (jussive subj.).

[341—372. Allecto seeks out Amata the queen and hurls a snake into her bosom; she appeals at first gently to Latinus not to sacrifice

his daughter to the Phrygian robber. Turnus is of foreign blood, if a foreign suitor is required for his daughter.]

341. *Gorgons* were winged she-monsters with teeth and claws and snaky hair. Even their aspect was fatal, changing the beholder to stone.

343. *Amata*, wife of Latinus.

344. Observe Greek rhythm, as so often with the Greek word *hymenaeis*. So 358.

345. *coquebant*, 'were fretting', 'vexing'. By similar metaphors we talk of 'boiling with rage', 'being in a ferment', and (vulgarly) 'being in a stew'.

346. *huic*, dative after *conicit* by a variation of construction.

caeruleis, 'steely', the cold blue of a snake.

347. *subdit ad*, pregnant, 'sets it...to steal into her heart'.

subdo is one of the words which contain not the element DA- 'to give' (δίδωμι), but DHA- 'to put' (τίθημι). So *abdo*, *condo*, *indo*. Some of the compounds contain both, by converging lines.

348. *quo furibunda...monstro*. 'that she maddened by this bane', the snake. (The subj. due to final sense of *qui*.)

350. *fallitque furentem*, terse phrase 'maddened her unfelt', lit. 'escaped notice of her raving'. This use of *fallo* is like Greek λαθεῖν, and so the Augustans are fond of it.

351. *collo*, abl. of place, like *membris*, 353.

354. 'And while first the plague sinks in with dark venom and steeps her sense and wraps her bones with fire'; a very elaborate but effective description.

358. [*nata*. Others read (with good MSS.) *natae*, gen. after *hymenaeis*; but the construction would be harsh. 'His daughter and the Phrygian marriage' is much more like Vergil.]

359 *datur*, vivid present for fut. 'dost thou give Lavinia for a bride?'

361. 'with the first north wind', i.e. to go back whence he came.

363. *at non sic penetrat*, 'why, did not thus...reach'. Scornful use of *at*. *penetrat*, historic present.

The 'Phrygian shepherd' is of course Paris ('Ah me, my mountain shepherd, that my arms were wound about thee', &c. *Oenone*). *Lacedaemona*, where Menelaus was king, and whence Paris stole Helen.

364. *Ledaea*, Helen being daughter of Leda. The story is well known how Zeus appeared to Leda as a swan, and how she laid two eggs, from one of which came Helen, from the other Castor and Pollux.

366. *consanguineo*, Turnus is said to be son of Venilia (x. 76), sister of Amata.

368. *sedet*, 'is fixed' (611). *premunt*, 'urge', 'force'.

372. *Inachus Acrisiusque*, two kings of Argos (for In. see 286); the latter father of Danae, who afterwards according to the story came to Italy and founded Ardea, Turnus' city, and wedded Pilumnus, grandfather of Turnus. See line 410.

Mycenae, 222.

[373—405. The poison working further, she goes frantic through the city, like a top lashed by boys. Then, like a Bacchanal she carries

off her daughter to the woods with cries; the matrons follow her and the contagious fury spreads.]

374. *contra stare*, 'firm withstands her'.

375. *malum*, 'the plague', i.e. the venom; unusual word for effect, after his manner.

376. *monstris*, a vague impressive word, 'horrors', 'dreadful things'; he means strange fury and wild thoughts.

377. *sine more*, 'unrestrained'. Vergilian phrase, slightly stretching *mos*. *lymphata*, 'maddened'. The origin of this meaning is obscure; but probably a connection was felt between *lympha* and the Greek νύμφη, a 'nymph' or spirit; and the Greek 'spirit-possessed' (νυμφόληπτος), meaning 'distracted', 'frenzied', was reproduced in *lymphatus*, *lympho*, *lymphaticus*. The real origin of *lympha*, 'water', is however most likely quite different: from LAMP-, 'to shine': and the false derivation has perhaps influenced the spelling. Cf. *limpidus*.

378. For the simile see page 65.

381. *spatiis*, 'course'; a suggestion of the *races* in the word, no doubt.

inscia inpubesque manus, 'silly throng of boys'.

382. *mirata*, 'wondering'. Vergil uses the past part. of the deponent verbs so (as though in imitation of Greek aor.) with no notion of pastness in them: so *per aequora vectis* (G. I. 206), *cantu solata laborem* (*ib.* 293), *laetis operatus in herbis* (*ib.* 339).

383. *dant animos*, 'give life' to the top, of course.

385. *simulato numine Bacchi*, 'feigning the power of Bacchus', a somewhat obscure phrase, meaning that she imitates the mad frenzy of the Bacchanals, being really maddened by Allecto.

388. *thalamum*, 'chamber', often by a slight stretch for 'bridal', here practically for the bride herself.

389. *euhoe*, the Greek εὐοῖ, the Bacchic exclamation.

solum te virgine, &c. By the use of *te*, *tibi*, he half identifies himself with Amata, as though he were addressing Bacchus too, and so subtly heightens the effect.

390. *sumere*, orat. obliq. 'that to thee (in thy honour) she takes the......' The obliq. orat. is led up to by *vociferans*, 255. The subject of *sumere* is 'the maiden'.

thyrsus (Greek word), a rod wound round at the top with ivy or vine leaves; the regular wand of the Bacchanals.

391. *lustro*, prop. 'to purify' with offerings, &c.: then more generally, 'to do homage', 'worship', 'honour'.

crinem, the worshippers often cherished a 'sacred lock' to Bacchus.

393. *nova quaerere tecta*, the fury driving them distracted about the place (the infin. after notion of desire, as often in Vergil).

394. *dant colla*, 'they bare their necks' as well as loose their hair.

396. *pellibus*: the fawn-skin was another mark of the Bacchanals. *pampineis*, 'vine-bound', see 390.

397. *pinum*, 'a pine torch'.

398. *canit*, *i* long, prob. an antiquarianism, Vergil often recurring to the older quantities. So IX. 9, *sedemque petit Euandri*.

399. *acies*, prop. 'edge' or 'sharpness', often used of 'eyesight', here of the eye itself.

torvum (adj. neut. as adv. by cognate constr.), 'fiercely'.

401. *piis*, 'good', with a notion of duty to gods or kindred. Here it gives the idea of feeling to the outraged mother; and is practically explained in the next line *materni iuris cura.*

403. *orgia* (Greek word, connected with ἐργ-), 'rites'.

405. *agit undique*, 'plies her on all sides', suggesting the ceaseless urging.

stimulis Bacchi means the fury *like* that of Bacchus, 385.

[406—434. Allecto then goes to Ardea to Turnus, and in the form of a priestess of Iuno appears to him, and bids him act, lest he be cheated of his bride; let him attack the Trojans.]

407. *vertisse*, 'troubled', slight stretch of meaning.

408. *fuscis*, 'dark', and *tristis*, 'gloomy', are appropriate to the spirit from the nether world.

410. *Acrisioneis colonis*, best taken as abl. instr. 'with her Acrisian men'; for the adj. see 372; it seems formed from Acrisio, another form of Acrisius.

411. *delata*, 'landed'; agreeing of course with Danae.

412. *avis*, dat. 'by our forefathers'; a rather Greek use of the dat. (after perf. and aor. passive), the agent being regarded as the person who is affected by the result of the deed (ἐμοὶ πέπρακται τοὔργον). So VI. 794, 'regnata per arva Saturno quondam'.

413. *fuit*, emphatic, 'is past'. So 'fuimus Troes, fuit Ilium', II. 325.

417. *obscenam*, 'evil'; there is a notion of evil omen about the word.

419. *Iunonis anus templique sacerdos*, the words go best as they stand, 'Aged servant of Iuno, and priestess of her temple' [not 'old priestess of Iuno and her temple' as C., which is duller repetition].

421. *fusos*, 'spilt' lit., i.e. 'spent'. The perf. here, as compared with *transcribi*, is obviously right; the labour was over.

422. *transcribi*, a law term, to 'make over'; the use of it is bold, and adds to the contemptuous effect.

423. *quaesitas sanguine*: from this and 426 we infer that Turnus had helped Latinus against the Tuscans. [Vergil forgets '*longa placidas in pace*', 46.]

425. *I nunc*, 'go now' ironical, as often.

ingratis, by a natural transference 'thankless'.

The sense is: how vain to face danger and attack the Tuscans in order to protect the thankless Latins!

426. *tege pace*, 'protect with peace', a terse and forcible way of putting it; he means protect them, by winning peace for them by conquest.

427. *haec adeo: adeo* as often enclitic on a demonstrative: *Ipsos adeo, is adeo, nunc adeo*, &c. It *picks out* the word before it: '*This* it was Saturnian Iuno bade'.

iaceres; the subj. is due to the orat. obliq. The orat. rect. would be '*fare, cum iacet*'.

429. *armari...para*, 'that thy men be armed and march from the gates, make them ready, eager for the war' Observe three things: the acc. inf. after *para* by a stretch of constr.; the repetition *armari... arma*, which must be an oversight; the Vergilian phrase *laetus in arma* (which the order makes us take together, and not *in arma para*, as C.).

433. *ni...fatetur*, 'unless he consents', vivid present for the more ordinary future: so XII. 568 (evidently an echo of this), 'ni...parere fatentur eruam'.

fateor, used by Vergilian stretch of meaning (and construction), perhaps in imitation of Greek ὁμολογέω.

dicto parere in its usual sense 'to obey orders' is unlikely here; it is too violent; it probably means 'keep his word'.

434. *sentiat*, jussive, 'let him feel'.

[435—444. Turnus replied scornfully, 'Don't conjure up such terrors: I know the news that the Trojans are come. Your days of prophecy are over: leave peace and war to men'.]

435. *ordior* being often used for 'to begin speech', 'to speak'; so *orsa* (here passive) is used here for 'words' by a stretch.

436. *classes invectas*, acc. inf. after *nuntius*; so 'verus mihi nuntius ergo venerat extinctam', VI. 457; quite natural, but a stretch.

invectas undam is again Vergilian; in prose *undae* or *in undam*.

440. *victa situ verique effeta*, very characteristic words; all forcible, and a little unusual in sense and structure. 'Weakened by decay and powerless to divine' is the meaning.

situs is the mouldering decay (lit. or metaph.) that comes from *being left alone* (sino), or lapse of time [cf. *loca senta situ*, of the 'mouldering house of Hades', VI. 462].

effetus, prop. 'exhausted by bearing', so quite fit for the prophetess whose fruit is her utterances.

veri, gen either like Greek (respect), or following the construction of words meaning *empty*.

444. *quis*, old dat. plural of *qui*.

[445—474. He stops suddenly, for the Fury appears in her true form, enraged and fearful, and maddens him with a torch. He wakes in a warlike fury and rouses the men to war.]

446. *oranti*, 'speaking'; old sense, regularly seen in *orator*, *oratio*.

448. *tanta se facies aperit*, 'so huge a shape unfolds itself': the Fury becomes her own fearful self again.

450. *erexit crinibus*, 'lifted from her hair', which was all snakes.

451. *verberaque insonuit*, 'and loudly lashed' her whip, not the snakes, which would not suit *erexit*. The 'lifting two snakes' is only a horror to the sight.

456. *iuveni*, see 346.

458. *olli*, antiquated form of *illi*.

459. *proruptus*, participle passive, corresponding to *prorumpor*, 'to burst forth', which is found. Cic. (*Rosc. Am.* 24) has 'prorupta audacia'.

460. Notice emphatic position of *arma*. (*toro tectisque*, Verg. abl. place.)

462. For the simile see page 65; but observe the stately diction:

sonore (unusual word); *aeni* for 'cauldron'; *aestu, aquai, exuberat amnis.*

464. *aquai*, archaic form of gen. in *-ae*, common in Lucret. So VI. 747, *aurai simplicis ignem.*

467. *iter indicit...polluta pace*, 'the peace broken, he bids them go'. This may mean 'break the peace and go', or 'go because the peace is broken'. The first is the most natural from the order of the words: moreover Latinus had not broken the peace.

470. Orat. obliq. quite natural after the obliq. petit. *iubet parari*, 255, 390. The sense is plain, though the words are a little unusual: 'his force sufficed for'. [Notice *que* elided before *Haec* in 471.]

471. *in vota*, 'to hear his vows', more elaborate than *votis.*

473 sqq. 'One is stirred by his noble beauty and his youth, one by his royal blood, one by the glorious deeds of his hand'. The true heroic temper, where the king really leads and inspires his men.

[475—539. Allecto then makes Iulus' dogs hunt the pet stag of the children of Tyrrheus, the king's forester. Iulus himself shoots it, and it flies wounded home. The rustics gather in rage (Allecto rousing them) with hasty arms; Allecto calls them from the stable-top, and her voice echoes to the Nar. The contest begins, Almo and Galaesus are slain.]

476. *Stygiis*, 'infernal', from Styx (στύξ, 'hate'), a river of the lower world, comp. *Cocytia.*

477. *arte nova*, 'with new device': she has already cheated Amata and Turnus, and now she tries a third wile.

locum, quo litore, 'spying the place, where on the shore', &c., a variation after his manner for 'locum in litore, ubi'. [Others put full stop at *alis*, 476, and comma at *Iulus*, 478, but Con. seems right in saying that *hic* is against this.]

479. *Cocytia*, from *Cocytus* (κωκυτός, 'Wail'), another infernal river.

481. *agerent*. historic sequence after historic present.

482. *bello* might be either dat. or abl., the usage being a little strained in either case: 'for the war' (dat.) makes the best sense perhaps.

484. *Tyrrhidae*: the long *i* is irregular if the name is not *Tyrrheus*, but, as MSS. give it, *Tyrrhus*; it seems better therefore to read *Tyrrheus*.

485. *nutribant*, old form of impf. of 4th conj. Vergil often uses it: e.g. *lenibat*, VI. 468; *redimibat*, X. 538. The older form survived universally in *eo* and *queo*.

487. *adsuetum imperiis*, 'tame to her rule'.

soror, 'their sister'. The whole picture is pretty.

489. *ferum* of course for the sake of the antithesis to *pectebat*, 'trimmed the wild thing' (*ferus* as well as *fera* in poets: 'Traxerat aversos Cacus in antra *feros*', Ov. *F.* I. 550).

492. *ipse*, emphatic, 'alone'.

sera quamvis nocte, 'how late so e'er', *quamvis* in original sense, with *sera.*

494. *commovere*, 'started'.

495. *ripaque...levaret*, 'and lightened with the grassy bank the sultry noon'. Sense quite clear, in Vergilian and unusual expression.

The *que* troubles some of the comm.; but what difficulty is there in the expression 'as he swam down the stream and rested on the bank'; i.e. 'as he was doing now one and now the other'?

497. *Ascanius*, the other name of Iulus.

498. *erranti* gives the *result* of the verb (proleptic): 'Nor did the god leave his hand to falter'. So *quadrifidam*, 509.

503. *palmis percussa lacertos*, 'striking her arms with her hands', a natural gesture of horror, the hands crossing violently and striking the arms near the shoulder.

For construction see 74.

505. *pestis aspera*, 'the fell monster', the Fury, of course. *enim* explains *improvisi*.

507. 'The knobs of a heavy teeming bough', a characteristic artificial phrase for 'a knotty bludgeon'.

quod cuique, &c., 'what each man groping found, wrath made a weapon'. The notion of *rimanti* is 'putting out the hand in a blind hurry and feeling about'.

cuique, see 412 for agent dative.

509. *quadrifidam scindebat*, 'was splitting into four' (proleptic adj., 498).

510. *rapta spirans immane securi* describes what he did when he heard the news, and so the order is a little unusual.

514. *intendit* of effort, 'put forth amain'.

516. *Triviae lacus*, 'the mere of Diana', the lovely little lake of Nemi in the Alban hills, so called probably from the *nemus* Dianae which grew round it. Here was the famous temple of Diana, served by the priest 'who slew the slayer and shall himself be slain', the story being that a runaway slave broke a bough in the sacred tree and challenged the priest to combat, and the survivor held the office, to be challenged in his turn by another slave.

Trivia was properly Hecate, a mysterious goddess worshipped in little chapels where *three ways met*; but was commonly identified with Diana.

517. *sulfurea Nar albus aqua*. Nar, an Umbrian river, meets the Tiber 40 miles north of Rome; the whiteness is due to sulphate of lime and carbonate of lime which precipitate when the carbonic acid and sulphuretted hydrogen escape.

fontes Velini, the Veline lake in the Umbrian hills beyond Reate. Notice the stately march of these lines.

524. *praeustis*, diphthong short, before vowel, as regularly.

526. *horrescit strictis seges ensibus*, lit. 'the black harvest bristles with drawn swords'; a variation in Vergil's manner for the more obvious 'harvest of swords'. So XII. 522, *virgulta sonantia lauro*.

527. *lacessita*, a strange but effective word for 'smitten'.

lucem...iactant, 'light up the clouds'.

530. *ad aethera*, 'to heaven', a common and natural exaggeration.

532. *fuerat*, plupf. because he was no more.

533. *volnus*, by a stretch for 'the deadly shaft'.

udae vocis iter, transferred epithet, for 'the wet passage of his voice', 9. [Others take *udae*, 'flexible', a scarcely likely meaning.]

534. *tenuemque...vitam*, 'and imprisoned with blood the airy life', a striking Vergilian phrase for 'choked the breath with blood'.

536. *paci medium se offert*. 'thrusts himself betwixt to plead for peace', another strained but effective phrase.

538. *quinque...quina*, the distributive apparently for variety; like (v. 560) '*tres* equitum turmae *ternique* ductores'.

balantum, descriptive word for name, like *sonipes*, *quadrupes*, *volantes*, &c.

[540—571. The Fury having inflamed the fight reports to Juno her success, and offers to do more. The goddess somewhat scornfully dismisses her, and she disappears down a chasm in the vale of Ampsanctus.]

540. *aequo Marte*, 'with doubtful issue" (L), a common phrase; Mars (god of war) being often used even in prose in such ways: *Marte dubio*, *Marte ancipiti*, *Marte aequo*.

541. *potens*, common with gen. in the sense of 'master of' (*consilii*, *lyrae*, *silvarum*, *irae*, &c.), so here with a slight variation, 'having fulfilled'.

542. *imbuit*, properly 'steeped' with blood, which would do here; but the word has so often a secondary sense of 'giving the *first* touch or taste', that it is especially suitable here to the *beginning* of the contest. Thus *phialam nectare imbuere*, Mart. 8. 51. 17; *terras vomere imbuere*, Ov. *Tr.* 3. 11. 52; *opus imbuere*, Ov. *A. A.* 1. 654; and constantly of *training* the young.

primae commisit funera pugnae, 'joined the first deadly fight', an effective variation of the ordinary *pugnam committere*.

544. *victrix*, 'triumphant'.

546. *dic...coeant*, the oblique jussive, 'bid them join'. The command is ironical: 'though you were to bid them, they would not'. It is better (with Con. Wag. Ken., &c.) to put the stop at *iungant*, or else the ironical force is lost, if the reason be given.

548. *mihi certa*, 'assured to me'.

552. *abunde est*, used with gen. like *satis*, *nimis*.

553. *stant*, 'stand fast', i.e. are now assured; which was all she wanted.

554. *prima*, 'first gave', adverbial as often.

557. *licentius*, 'too freely', comparative used absolutely, as often.

558. *ille*, 110; *velit* potential, see scheme of subjunctive.

559. *si qua super fortuna laborum est*, 'whatever fate of trouble remains', the language a little unusual and emphatic, after his manner. (*super* adverbial as in *superest*, to which this *super...est* is equivalent.)

563. *Italiae medio*, 59.

565. *Ampsancti*, a little mephitic tarn in the Campanian hills, some 20 miles east of Vesuvius. The place around it is described as barren and rocky, with a stream dashing in at the side.

568. *saevi spiracula Ditis*, 'vent of horrid Dis', *saevus* referring to the stench of the nether world that comes up, cf. 84. *Dis* ('The Wealthy') identified with Greek Pluton, or god of lower world, 327.

569. *rupto Acheronte*, 'where Acheron bursts forth'.

570. *condita Erinys invisum numen*. It is rather tempting to

take this 'hiding her accursed power' the passive constr. of acc. as in 74; but perhaps the order is rather against it. In that case *invisum numen* is apposition, and must be stopped off, as in the text. [*Erinys*, Greek name for the Fury.]

571. *levabat*, 'lightened' by her disappearance.

[572—600. Shepherds, and Turnus, and the kinsmen of the frenzied matrons demand war. Latinus resists long, like a rock the sea; but finding all vain he shuts himself up in his palace and abandons the control of government.]

572. *extremam inponit manum*, 'set the last touch', a phrase. So Cic. *Brut.* 33, 'manus extrema non accessit operibus'; 'aptius e summa conspiciare manu', Ov. *A. A.* 3. 225.

575. *faedati ora Galaesi*, a variation in Vergil's manner for '*faedata ora*', 'the disfigured face of Galaesus'.

577. *crimine caedis et igni*, strained and emphatic phrases as usual, 'the outcry at the bloodshed and fiery rage', for *igni* seems metaphorical. [The other reading *ignis* is worse sound, worse sense, and of less authority.] Gossrau quotes 11. 575, *exarsere ignes animo*.

578. The acc. with inf. of course gives Turnus' complaint.

580. *nemora avia*, acc. of extent, 'over the pathless forests'.

581. *thiasis*, a Greek word, 'their dancing troops'.

leve, 'of light account'. He means that the frenzy of Amata had not only stirred the other matrons to frenzy, but roused their kindred as well.

582. *Martemque fatigant*, 'importune war', a characteristic and terse phrase, when he means 'importune Latinus for war'.

584. *contra fata* (and *omina*) refers to 46—106 above.

perverso numine, 'with will malign', either of the peasants' obstinacy, or better of Iuno, who was planning it all. This seems the best way of taking it. To construe it 'thwarting the god' (as Forb. W. Ken.) or 'the god adverse' (as G.) is to give a less natural meaning to *perversus*.

589. The repetition had made the line suspected: but there is a rhetorical effectiveness in it, which quite justifies it.

588. *latrantibus*, 'blustering': there is a suggestion of impotence in the word.

589. *sese mole tenet*, 'stands firm by his mass'.

590. Notice the graphic last touch of the poet describing the baffled wave: 'and dashed against the crag the weed swirls back'. W. objects to this as needless: but he can't have seen the thing.

591. *caecum consilium*, 'their blind purpose'.

593. *aurasque inanes*, 'and the void air', a natural epithet of air, but suggesting also the *vain* prayer.

594. The metaphor is from a wrecked and storm-driven ship.

595. *has poenas*, 'the penalty of this' (the pronoun is often so used in Latin: *ea* signa, *hoc* gaudio, *is* terror, &c.).

596. *nefas*, 'horror', naturally of the *guilt*, by a Vergilian stretch of the *suffering*.

597. *seris*, '*too* late', the position of the word being impressive and pathetic.

598. *nam mihi parta quies*, 'For my rest is won', the *nam* being elliptical, as it is often (and effectively) in Latin, and ἐπεὶ also in Greek:

'you will suffer, not I, for'... So XI. 91, 'hastam alii galeamque ferunt, nam cetera Turnus victor habet', *i.e.* [non cetera] nam, &c.

omnisque in limine portus, 'and all my harbour is at hand'. A somewhat strange and startling phrase: but it is more natural and effective, so taken, than (as Con. and others) 'I am altogether on the threshold of my harbour', which is in itself clumsy, an unnatural order, and does not avoid (as C. seems to think) the confusion of metaphors.

599. *funere felici spolior*, 'I only lose a happy burial', i.e. in royal state.

600. *rerum habenas*, 'the reins of royalty'.

[601—640. Iuno opens the gates of war: the whole land is stirred with martial ardour: five great cities prepare weapons: the signal is given and the hosts muster.]

601. *Hesperio*, 4.

protinus, 'thenceforth'.

602. *urbes Albanae*, 'the Alban cities', the early community on the Alban hills, which according to tradition was the forerunner of the Roman state. Vergil makes it the intermediate period between the period of Aeneas and the historical Rome.

maxima rerum, 'queen of the world': a phrase of majestic simplicity.

603. *prima*, adv. as so often.

movent in proelia Martem, 'stir the god of war to battle', a phrase strong and elaborate, much in Vergil's manner.

604. *Getis*: the Getae were a tribe on the Danube, later called Daci, occupying the modern Roumania and part of Hungary. They were often troublesome, and about 25 B.C. Lentulus was sent to check them.

manu, it is almost a mannerism of Vergil to add this word with any action, especially hostile; 'with force'. Cf. 127.

605. *Hyrcanis*, wild tribes to the south of the Caspian. Vergil's object is to suggest the greatness of Roman rule stretching to the far east.

Arabis [other form for ordinary *Arabes*] may refer to an expedition under Aelius, 24 B.C., against Arabia Felix.

606. *auroramque sequi*, 'track out the dawn', i.e. press on to the furthest east, only forcibly put.

Parthosque reposcere signa. In June, B.C. 53, Licinius Crassus was defeated by the Parthians near Carrhae in Mesopotamia: he and his son were both killed, the army utterly crushed and the standards of the legions taken. This rankled in the minds of the Romans: and they were therefore much pleased when Augustus in B.C. 20 by a mixture of diplomacy and threats recovered the standards. This however was only in prospect when Vergil wrote, unless this line was put in afterwards: for the poet died in 19.

607. *sunt geminae Belli portae*...this passage is a magnificent and imaginative rendering of the Roman custom of opening the Janus (cf. 180) in war-time and closing it in peace. The original notion was no doubt the simple one of throwing open the doors in a solemn way that the army might march out.

The idea here is elaborated. 'War' is confined in the two-gated passage by bolts and bars, which the consul solemnly draws when they have resolved on fighting.

608. *formidine Martis*, 'awe of', i.e. inspired by, 'Mars'.

609. *aerei*, dissyll., *ei* making one by *synizesis*.

aeternaque ferri robora, 'the everlasting might of iron', a stately phrase.

611. *sedet*, 368.

612. *trabea*, 187.

cinctuque Gabino, 'the Gabine girdle', was the technical name of a special way of folding the toga, with one lap folded tight round the waist, so as to leave the arm free.

613. *stridentia limina*, 'the sounding portal', suggesting massive and rusty bolts. Observe irregularity of a second acc. after *reserat*, which already has the acc. *has*. It is not an *apposition* (G.), for that would compel a slight pause, which would spoil the swing of the line.

616. *et tum*, 'then too'; after describing the general custom, he returns to the narrative, as in 92.

617. *iubebatur*. This word suggests the *consent* to the declaration of war which at Rome was required from the assembly of the people. Vergil, in his fondness for tracing back old institutions to heroic times, forgets to maintain the idea of Latinus as a primitive and absolute monarch. So he imagines a senate (174).

618. *aversusque...*, 'fled away from the hateful office'.

622. 'The daughter of Saturn burst open the iron-bound gates of war', a grand line closely imitated from Ennius' *Belli ferratos postes portasque refregit*. The spondaic rhythm suggests the weight and resistance overcome.

623. *inexcita atque immobilis*, 'sluggish and loth to stir'.

625. *pulverulentus furit*, 'tear through clouds of dust', adj. describing the *result*. Observe the bold construction, *pars arduus altis equis*. The masc. *plur.* with *pars* would be easy, as v. 108 *pars et certare parati:* the masc. *sing.* is an unusual stretch of construction. But it is made easier by *pedes:* as though *arduus altis equis* was a variation for the expected word, *eques*.

627. *arvina*, 'fat', chosen as unusual word, to dignify the description. So *subigunt*, 'tame', meaning 'whet'.

629. *quinque adeo*, 'just five', 'even five': *adeo* often used with demonstratives (*haec* adeo, VII. 427, *iamque* adeo, XI. 487, so *nunc*, *sic*, *ille*, &c.) and with numbers (*tres* adeo soles, III. 203) in a kind of enclitic way, *picking out* the word it follows, see note 427.

630. *Atina*, seventy miles S.E. of Rome, on the borders of Volscians and Samnites.

Tibur, (Tivoli) see 83. *superbum*, from its strong position.

631. *Ardea*, twenty miles due S. of Rome; it was Turnus' city see 372.

Crustumeri, about fifteen miles from Rome on left bank of Tiber. (The usual form of the name of the town is *Crustumerium*, and the people *Crustumini:* the word in the text may be either.)

turrigerae Antemnae (observe hiatus and spondaic rhythm) at junction of Anio and Tiber.

632. *teg. tut. cav. cap.* Observe alliteration, suggesting the sound of forging. (*tuta* by easy transference from the head to the helmet.)

flectuntque, &c., 'bend the bosses', 'willow plait', unusual and emphatic phrase in Vergil's manner for 'weave the wicker-shield', which had *umbo* or *boss* in the centre.

634. Observe the rare and effective rhythm *lento ducunt argento*, to suggest the sustained effort of flattening the plates of silver.

ducunt, 'draw out', by hammering, so 'beat'.

635. *huc cessit*, lit. 'has passed hither', i.e. 'has given place to this'.

639. *auro trilicem loricam*, 'triple mail of gold': the acc. after pass. verb being an easy instance of the construction explained 74.

[641—654. Muses, aid me to tell the list of leaders and heroes and arms. First came the Tuscan Mezentius, and Lausus, his son, worthy of a better sire.]

641. *Pandite nunc Helicona deae*, 'Fling wide now the gates of Helicon, ye Muses', as though it were a closed sanctuary where the records he wished to relate were kept.

Helicona (Gr. acc.), a range of mountains in Boeotia running down to the Corinthian gulf. It was sacred to Apollo and the Muses, and contained the fountains of Aganippe and Hippocrene.

The formal invocation, like the catalogue to which it is the prelude, is imitated from Homer, who (*Iliad*, II. 484) gives the list of the Greek ships before Troy, and prefaces it by a special address to the Muses.

642. *bello*, either 'by war' or 'for war': the latter rather more natural.

643. *iam tum*, 'even then'.

644. *arserit*, 'burned', i.e. 'for battle': elaborated, instead of saying simply, 'what arms she bore'.

648. *Mezentius*, 43.

650. The natural stopping is a full stop at *Turni:* some prefer to put it at *ferarum*.

652. *Agyllina ex urbe.* Caere was called Agylla originally: and it was here acc. to the tradition that the Lydian settlers of Etruria first came.

nequiquam, because they could not help him, or save him from death.

653. *patriis qui laetior esset imperiis*, a rather intricate phrase, lit. 'worthy to be happier in his father's commands', i.e. 'worthy of a better father to obey'.

654. This line, if it be read right, must be one of Vergil's 'tibicines' or 'props', put in to fill up the passage till he should revise and complete it. The repetition of *esset* is intolerable, as well as the flat paraphrase which the second clause is of the first one.

[655—669. Aventinus next, son of Hercules and Rhea, who led his troop, clad in a lion's skin.]

655. *palma*, 'the palm', the sign of victory in a race.

656. *pulchro*, 'glorious:' the heroic conception of beauty, καλός τε μέγας τε.

658. *centum angues*, more elaborately explained to be, 'hydra girt with snakes', a good example of Vergil's more artificial mode of expression.

659. This tradition of *Aventinus* is unknown except here: it looks like Vergil's invention, though there may have been a tale to that effect. The 'priestess *Rhea*' is a detail borrowed from the story of Romulus, whose mother was Rhea Silvia.

660. *furtivum partu*, 'stealthy in birth', variation for the obvious *furtivo*.

sub luminis oras, 'up to the shores of light', a beautiful and imaginative expression which occurred in Ennius, and which Lucretius repeats several times. The child came from the realm of dark to the realm of light (life).

662. *Geryone*, &c. The story was that Hercules slew the Spanish king Geryon, and brought his oxen into Italy, where they were stolen by the monster Cacus, who lived in a cave on the Aventine. See VIII. 184—275.

Tirynthius, according to one story H was born at Tiryns in Arcadia.

663. The 'Tuscan stream' is the Tiber of course: *Hiberas* 'Spanish'.

664. *gerunt*, who? Vergil apparently means 'the troops of Aventinus': but he does not say so, and the omission is distinctly harsh.

665. 'with slender sword and Samnite javelin'. The *veru* was properly 'a spit', and was the smaller javelin (originally Samnite or Sabellian) used by Roman light infantry: the men are supposed to come from the hills, and have the 'Sabellian' arms.

666. *torquens*, 'swinging'.

668. *indutus capiti*, 'having it cast upon his head', the same use of the passive as is explained 74, though the acc. is not exactly expressed here. So in the next line *humeros innexus amictu*, 'his shoulders enfolded in the garb', which in prose would be *humeris innexis*, as the other would be *induto capite*.

669. *amictu*, the lion's skin was the regular dress of Hercules.

[670—705. Catillus and Coras, from Tibur; Caeculus, son of Vulcan, founder of Praeneste; Messapus, son of Neptune, whose troop came singing like swans, the noise of their advance like a flock of birds.]

670. *Tiburtia*. Tibur was founded (acc. the story) by Tiburtus, Catillus, and Coras, the sons of Catillus, the son of Amphiaraus, king of Argos.

So Horace speaks of *Tiburni lucus* (for *Tiburti*, Od. I. 7. 13), *maenia Catili* (for *Catilli*, I. 18. 2) and *Tibur Argeo positum colono* (II. 6. 5).

671. *gentem* in a loose apposition with *maenia*.

674. *nubigenae*. The Centaurs (305) were the offspring of Ixion and a cloud in the shape of Iuno. So VIII. 293.

675. *Homole* and *Othrys*, mountains in Thessaly.

678. *Praenestinae*. Praeneste, one of the oldest and most famous

towns of Latium, being built on the top of a gap in the hills, so *altum Praeneste*, 682.

679. *Volcano genitum.* The old comm. give the story at great length; the words of Vergil suggest the main points, that the infant had imperfect eyes (Caeculus), and being found near the fire was believed the son of Vulcan, god of fire.

682. *arva Gabinae Iunonis*, 'fields of Gabian Iuno', i.e. where the town of Gabii (612) afterwards was.

683. *Anio* comes from the hills by Tibur and falls into the Tiber at Antemnae, 631.

684. *Hernici* lived in hills of upper valley of *Trerus; Anagnia* was the largest town (30 m. S.E. of Rome) in those parts.

685. *Amasenus* was a river of Latium, flowing through Volscian hills and joining the *Ufens* in the Pontine marshes.

686. *glandes*, 'balls' for slings.

688. *galeros*, 'caps'.

689. *vestigia*, &c., 'they plant the left foot bare-soled; the right is shod with sandal of raw hide'. To have one foot bare for freedom and one covered for protection was common. It seems however that it was the right foot that was bare: and the poet has arbitrarily changed the feet.

690. *instituo*, unusual (Vergilian) for 'set down'.

694. *retractat*, 'again handles'.

695. *Fescennium*, *Falerii*, and Mount *Soracte* all near each other in Etruria, a few miles north of Rome. *Falisci* is adj. of *Falerii*, and the people were (prob.) called *Aequi Falisci* as being connected with Aequi.

The meaning is obscure. If the text is right (it may be one of the unfinished passages) it seems to mean 'These *form* the lines of Fescennium, and the Aequi Falisci these *hold* the heights', &c., a very violent zeugma, though not perhaps impossible in Vergil.

696. *Flavinia*, unknown. Servius says naively, 'a place in Italy'.

697. The Ciminian lake and forest lay west of Falerii.

Capena, south of Soracte.

698. *aequati numero*, 'in measured time'; lit. 'keeping time with the beat', *numerus* being used not of the men, but of the repeated beat of their step.

699. The simile is altered by Vergil from Hom. *Il.* II. 459. There the gathering hosts are compared to flocks of birds, geese or cranes or swans, on the 'Asian' mead; i.e. *Asian* in the old strict sense, the valley of the Cayster in Lydia. Here it is the *singing* host compared to a *singing* flock, a very characteristic refinement.

The odd thing is, that the second simile, which compares the *confused* (*misceri*) sound of the advancing host to the loud harsh (*raucarum*) cries of a host of birds, is much more like the Homeric simile (κλαγγηδὸν προκαθιζόντων...σμαραγεῖ...κοναβίζε ὑπὸ ποδῶν...).

It seems highly probable that this passage also is left unfinished, and that Vergil has sketched *two* different ways of using the Homeric simile; for though he *might* perhaps have used them both, and worked them harmoniously in, as it is he can scarcely be said to have done so.

702. *pulsa*, 'struck' by the sound.

703. 'Nor would one deem them armed hosts thronging in such deep array, but that a cloud of screaming birds were speeding aloft from the deep waters to the shore'.

ex agmine, 'consisting of', a refinement for 'agmine' simply.

704. *misceri*, commonly used of *confused* movements or cries.

[706—722. Clausus, followed by his Sabine hosts, as countless as waves in a storm, or corn-ears in a rich plain.]

707. *Clausus*. Vergil takes the name from the legend which is preserved in Livy II. 16, that Attus Clausus the Sabine having urged his countrymen to peace with Rome, and being attacked in consequence, seceded (B.C. 506) to Rome; they gave him land across the Anio, and the Claudian tribe was called after him.

[The Sabines occupied the hill-country north-east of Rome.]

709. *in partem data Sabinis*, 'shared with Sabines', unusual phrase for 'united' by treaty, referring to the old story (Liv. I. 13) of the Romans uniting with Sabines under T. Tatius, after the threatened war, averted by the intercession of the Sabine wives of the Romans.

710. *Amiternum*, large place in the central hills, 60 miles from Rome.

Quirites, acc. the old derivation, 'men of Cures', Sabine town near Tiber. The real meaning is probably 'spearmen' (*quiris*).

711. *Eretum*, nearer Rome, under Mount Lucretilis; *Mutusca* (*Trebula*) opposite Soracte.

712. *Nomentum*, 12 miles out of Rome, on the road to Eretum.

Rosea. The land near the Veline lake (517) was called 'Roseus ager' for some unknown reason.

713. *Tetrica* and *Severus* ['Gloomy Crag and Mount Stern'] are Sabine hills belonging to the main range, and that is all that is known.

714. *Casperia* in the Tiber valley; *Foruli* close to *Amitiernum* (710); *Himella* runs by Reate into the Nar.

715. *Fabaris* is another form of *Farfar*, which flows from Lucretilis into the Tiber westwards.

716. *Nursia* on the extreme north of Sabine country, on the borders of Umbria and Picenum.

Hortinae, from Horta, just on the Tuscan side of the Tiber; indicating an ancient extension of the Sabines across the river.

classes in its old sense 'armies'; later specialized to mean only naval troops. The word comes from stem CLA- 'to call', and so orig. is 'muster'.

populique Latini, 'and the Latin peoples', obscure in this connection; but it probably was the technical name of some Latin settlement among the Sabines.

717. 'And these parted by the winding Allia, name of woe', referring to the disastrous defeat of the Romans B.C. 390 by the Gauls under Brennus, which was ever afterwards commemorated on the anniversary, 16th July.

Allia is a little stream feeding the Anio, rising not far from Nomentum.

718. *Quam multi*, a brief way of putting the comparison: 'as many as are the waves that roll', &c.

719. *Orion* (*O* short, I. 535); the setting of this constellation in November was accompanied by storms. So Hor. *Od.* III. 27. 18, *pronus Orion tumultu*.

720. 'Or when the close-set ears are scorched by the first summer sun', a loose and varied form of comparison; he means, 'or as thick as the ears which are scorched, &c.'

721. *Hermus*, river of Lydia, with a very fertile valley.

Lycia in spite of the high Taurus range is a rich and fertile country.

722. C. makes *sonat* the verb to *tellus*; but it makes the line run better to take *conterrita* as the verb.

[723—732. Halaesus, leading the Aurunci, Sidicini, Osci, &c.]

723. *Agamemnonius*, 'follower of Agamemnon' is probably the meaning, though some think it means 'son', and Ov., *Am.* III. 13. 31, perhaps is following that tradition.

724. *curru*, prob. dat., though abl. is good Latin.

Turno, 'to aid Turnus'.

feroces, 'brave', its regular sense.

725. *mille populos*, exaggeration of the common poetic kind, 337.

felicia Baccho, 'teeming with wine', see next line. [This is simpler than C.'s construction making *Baccho* dat. after *verrunt*.]

726. *Massica*, a mountain on the borders of Latium and Campania, celebrated for its wine; the famous Falernian belonged to this district.

727. *Aurunci*, 206.

Sidicinaque iuxta aequora, i.e. *misere*, which makes the easiest construction: 'and those whom the Sidicine plains hard by sent forth'. Teanum Sidicinum was afterwards an important town on the southern side of Massicus (726).

728. *Cales*, a few miles south of Teanum, in the Volturnus valley, which in its lower course takes a sudden turn to the west.

729. *Saticulus*, inhabitant of Saticula, town south of Volturnus; they are called *asper*, 'rough', 'hardy', as compared with the softer and more luxurious dwellers on the *plains* of Campania.

730. The *Osci* are one of the old Italian non-Latin tribes, extending originally from Latium across Campania probably to the Adriatic. Fragments of their language remain.

aclydes (corrupted Greek word apparently), 'harpoons', some kind of old javelin with a string attached.

731. *flagello*, properly 'lash'; meaning stretched here to 'thong'.

732. *caetra*, leather shield, 'targe'.

falcati comminus enses, 'curved swords for close conflict'. All these old-fashioned arms are interesting to Verg.; and there is skilful brevity in the sentences.

[733—743. Oebalus, leading other companions, &c.]

733. *abibis*, 'depart'; he comes, as it were, to the poet for fame, and is judged.

734. *Sebethus* was a rivulet rising five miles from Naples and flowing into the bay; even this little water had its nymph, it seems.

735. *Teleboae* (or *Taphii*) are in Hom. (*Od.* XVI. 426, &c.) called 'pirates' (occupying islands near Leucas); Vergil's tradition makes them the old inhabitants of *Capreae*, the beautiful isle of the south end of the bay of Naples.

736. *et* filius, like the father.

738. *Sarnus*, little river south of Vesuvius; *Sarrastes*, presumably an old tribe living there.

739. All these places are unknown to the maps, but are clearly in south Campania.

740. *Abella*, small town on the edge of the mountains N.E. of Vesuvius.

741. *cateia*, another old arm, perhaps 'darts'; used apparently by some wild German tribes (*Teutonico ritu*). Authorities are not agreed as to what it is.

[744—749. Ufens, leading Aequiculi.]

744. *Nersae*, somewhere in Aequian hills—unknown.

746. *adsueta venatu; adsuesco* is used both with abl. and dat. by classic writers; and *venatu* may be either.

747. *Aequicula*. The Aequi or Aequiculi lived in the hill-country north and north-east of Latium, a 'rugged' (*horrida*) race with a 'hard soil' (*duris glaebis*), i.e. unfertile, compared with the plain. They were in old times a freebooting tribe.

[750—760. Umbro, leading Marsi.]

750. *Marruvia*. The Marsi lived east of Rome in the hills round Lake *Fucinus*, on the banks of which was their chief town *Marrubium* from which this adj. is formed.

751. *felici*, 'rich', 'leaf and rich olive' is hendiadys.

comptus, 'decked', prop. of 'hair', &c., 'put together' (*co-imo*) and so 'arrayed'.

753. Observe the rhetorical repetition *vipereo...hydris*.

754. 'to shed sleep on snakes with hand and charm' because the Marsi were great in magic and incantation; so Hor. (*Epod.* XVII. 29) 'caputque Marsa dissilire nenia'.

756. *sed non*, &c. So the augur 'non augurio potuit depellere pestem', IX. 327. It is a Homeric turn.

757. *iuvere in volnera*, 'availed against wounds'.

759. *Anguitia* (prob. so called from its snakes) on the west of Lake Fucinus.

[761—782. Virbius, son of Hippolytus; story of Hippolytus' tragic death and restoration.]

761. *Hippolytus*, son of Theseus, king of Athens, was beloved by Phaedra his stepmother. He, as a votary of the chaste Diana, rejected her love, and she hung herself, leaving a tablet which charged Hippolytus with having tempted her. Theseus, believing this, cursed his son, and in answer to the curse Poseidon sent a bull from the sea, by which the horses of Hippolytus were terrified, ran away, and killed their master.

This is the older version which Euripides follows. Another story (followed here and by Ovid) says that Aesculapius (son of Apollo, *Phoebigena* 773), the god of healing, restored Hippolytus to life, and

that Diana hid him in the grove of Aricia (on the Appian Way in Latium), under the new name of Virbius.

Vergil imagines a *son* of this Hippolytus, also called Virbius, sent by 'his mother Aricia', either the place, or a nymph of the place of the same name.

pulcherrima bello (probably best taken together), 'splendid in war'.

763. *eductum*, used even in prose (Cic. Liv.) for 'reared'.

Egeria, the Latin nymph, beloved of Numa, who had a sacred grove near Aricia, on the borders of Lake Nemi (see 516), the *humentia litora* here mentioned.

764. 'rich and kindly' occur again IX. 585 as epithets of the altar of another power, Palicus; they seem to be generally, not specially, appropriate.

766. *patrias explerit poenas*, 'fulfilled his sire's vengeance', *explere* being used naturally of *anger*, and by a slight stretch of *penalty*.

[The subj. is due to orat. obliq.]

767. To rise from the dead is 'to return to the stars of heaven and upper airs' from the shadowy world below.

769. *Paeoniis*, [like *conubiis* either 3 syll. or Vergil shortens the *o* which in Greek is long] from Παιών, 'the healer', name of Apollo and his son Aesculapius.

772. *medicinae et artis*, 'healing and skill', two points of one thing (*hendiadys*).

774. *Trivia*, 516.

775. The datives (as often in Vergil of things as well as persons) instead of *ad* with acc.

776. *ignobilis*, 'obscure'.

777. *exigeret*, final subj. after *ubi*, 'that there he might live out his time'.

781. *haud setius*, 'none the less', for his father's terrible death by horses.

ardentes, 'fiery', as we say.

[783—802. Turnus.]

784. *vertitur*, 'moves', 'is astir', unusual word, suggested by the ordinary *versatur*.

785. *Chimaera* [χίμαιρα, meaning 'goat'], a monster described by Homer (*Il.* VI. 179) as 'fore-part lion, hind-part snake, mid-part goat, and breathing dread might of glowing fire'.

787. *illa*, emphatic use of demonstr. Observe the license of the *nom.* meaning the Chimaera; for it is far better sense so than to take it of the helmet.

The monster on the helmet is by a poetic effective exaggeration described as 'looking fiercer as the battle more deadly rages'.

788. *crudescunt*, 'grows grim'; lit. 'raw', a ghastly word.

789. *sublatis cornibus*, 'with lifted horns'. abl. abs. of description. Io, daughter of Inachus king of Argo (*pater Inachus*, 792), was beloved by Zeus, who to avoid the jealousy of Here changed her into a white cow; Here however set the many-eyed Argus to watch her.

790. *auro insignibat*, 'marked with gold'. an elaborate way of saying that the device of Io was in gold on the iron shield.

791. *argumentum ingens*, 'a wondrous device', *argumentum* meaning really the *subject* of a story, or picture, or device.

792. Inachus was also god of the Argive river of the name; so is here represented according to the common custom with urn pouring out the river, as though from a divine source.

794. *densentur* from *denseo*, found as well as *denso*.

Argiva pubes, the men of Ardea; for it was Argive colony (410), and Turnus claims Argive descent (371).

795. *Sicani*. According to Thucydides (VI. 2) the Sicani were of different origin to the Siculi, being two different races who at different times immigrated into Sicily; but the Latin poets wrongly identify them. The Siculi, whom Vergil here means, were according to an old tradition early in possession of Latium, whence they were pushed south into Bruttium, and at last went into Sicily, where they remained long in possession of the interior.

796. *Sacrani*, name of a people mentioned in old and obscure tradition as early invaders and conquerors of Latium.

Labici, men of *Labicum*, old Latin city at foot of Alban hills.

797. *Numici*, 150.

799. *Circaeum iugum*, 'hill of Circe', i.e. the promontory, see 10.

Anxurus, adj. 'of Anxur', old name of Tarracina, a few miles east of Circeii, where the Appian road meets the sea.

quis, old dat., see 742.

800. *Feronia*, old Italian divinity, originally Sabine, worshipped at Mount Soracte and other places as well as Tarracina. Her special province as a divinity it is difficult to make out. In VIII. 564 she has a son Erulus with three lives.

801. *Saturae palus* unknown, but plainly part of the neighbouring famous Pomptine marshes, caused by the overflow of river *Ufens* which reaches the sea near Tarracina.

[803—817. Lastly Camilla, the Volscian warrior-maiden, brave, agile, and beautiful.]

803. *Volsca*. The Volscians lived in the south hill-country of Latium, between the Trerus and the sea.

804. *florentes aere*, a bold phrase, scarcely translateable, say, 'troops gay in armour'.

805. *illa*, emphatic use of pronoun, 'she at least'; cf. IX. 796: *ille quidem hoc cupiens*.

Minervae, as goddess especially of women's work, *operum haud ignara Minervae*, V. 284.

806. *femineas adsueta manus*, for constr. see 74.

807. *dura pati*, poet. constr. common in Augustan writers, imitated from Greek. So Horace, 'catus idem iaculari', 'celeremque pronos volvere menses'.

808. 'She o'er the heads of the uncut crop might have flown, nor harmed in her flight the tender ears; or poised in the swelling wave have taken her way through the mid-sea, nor wetted her nimble soles in the brine', a lovely adaptation from Homer, *Il.* XX. 226, where he says the mares of Erichthonios *did* so fly. Vergil with characteristic

refinement of thought and expression applies it to the graceful and swift warrior maiden, and makes it *potential*.

814. *attonitis inhians animis*, 'open-mouthed with wonder'.

regius ostro honos, worked up after his manner, 'glory of royal purple' [*ut*, 'how'].

815. *fibula*, 'clasp', a male ornament.

816. *Lycia*, famous for its archers, and so *Lycius* is a stock epithet for bows, arrows, quiver, &c.

Observe the fine poetic instinct with which Vergil ends the catalogue (in itself most skilfully used for his purpose of enshrining in his National Poem old names and traditions and places of the beloved land) with this beautiful and imaginative picture of the warrior-maiden.

A recent critic[1], in a remarkable paper on Vergil, has made the suggestion, that in Camilla, whom the poet describes with such strange beauty and force, both here and in Book XI (648—835), we have his real ideal of womanly grace and devotion, rather than in the wild and passionate Dido, whose love the hero wins.

[1] Mr F. Myers, Essay on Virgil.

THE AENEID.

BOOK VIII.

[1—17. The war begins: Latium is in uproar: embassy is sent to Argyripa to request aid of Diomedes.]

1. *Ut*, 'when': temporal *ut* with the indic. always.

belli signum...extulit, 'hung out the flag of war'.

Laurenti, Laurentum (ancient Latin town on the sea, south of Ostia), the capital of king Latinus, who had retired from the war against Aeneas (see VII. 600), foreseeing its inutility. *Turnus*, king of the Rutuli (see Introduction), takes the leadership.

3. *concussit*, lit. 'shook': i.e. 'stirred'.

4. *tumultus*, 'rising': generally used in Latin of a rebellion in the home-provinces of Italy or Gaul.

5. *iuventus*, according to the regular Latin usage, 'the warriors', *iuvenes* being men of military age, from 17 to 46.

6. *Messapus* (VII. 691), 'tamer of horses, son of Neptune', is leader of some clans from the upper Tiber: *Ufens* (VII. 745), leader of the Aequians.

7. *Mezentius*, the brutal ruler of the Tuscans in Agylla or Caere: see inf. 479.

8. *vastant...agros*, 'make bare the wide fields of the husbandmen', 'rob them of', *cultoribus* being the ablative of separation, a natural extension of usage.

9. Argyripa or Arpi, in Apulia, is the 'city of Great Diomede', he, according to the legend, having settled there after the Trojan war, with some of his Argive followers.

10. *petat*, final subj. after *qui*.

11. *classi*, older form of abl. in *-i* stems, usually weakened to *e*, surviving in *vis* always, *navis* and *puppis* sometimes, &c.

13. *multas gentes*. we have not yet heard of any allies: the Latins naturally exaggerate the peril.

14. *Dardanio*, 'Trojan', from Dardanus, son of Zeus, mythical ancestor of the Trojans: he was supposed (III. 167) to have come originally from Latium, so the gathering of allies to the 'Dardanian chieftain' is plausible.

15. *struat* (indirect quest., and therefore subj.), a Vergilian unusual word for 'purposes', 'schemes'.

16. *ipsi*, as far as grammar goes, may mean Aeneas or Diomede. It is generally taken in the latter way, 'what he is scheming you know

better than we', as an old enemy of his. But the former is perhaps more natural, 'what he is scheming *he* knows better than we', a rather ironical way of saying 'we can't conceive': and the irony is helped by the rather baldly formal line which follows.

[18—65. Aeneas, wavering like a ray of light from water, lies down to sleep: Father Tiber appears to him, to tell him he has reached his destined home, and gives the sign of the sow's litter Further he is to join alliance with the Arcadian Euander, who dwells up the Tiber.]

18. *Laomedontius*, one of the stately epithets for Aeneas: Laomedon being father of Priam king of Troy.

20. A line which recurs in Vergil (IV. 285), and expresses the to-and-fro movement of distracted thought in the very sound of the words.

21. 'and shifts it diverse ways and turns it over all'.

23. *sole repercussum*, 'mirrored by the sun'. This is the simplest way of taking it: strictly speaking of course the *water reflects* the light: but the sun as the source of the light is an agent in the process. Conington's idea, of the light sent from sun to water, water to sun, and *again from sun to water*, is surely over subtle.

In the second half of the line he varies the expression (after his complicated manner) and makes the light reflected by the *image* of the moon; the *moon in the water* sending back the light.

24. *sub auras*, 'up into the air', a common meaning of *sub* with acc. For the simile see Introd.

27. *alituum*, curious resolved gen. for *alitum*, used by Vergil in imitation of Lucretius.

29. *tristi bello*, 'anxious war' (C): the epithet transferred, as so often (hypallage).

30. *dedit per membra*, 'let it steal o'er his limbs', a fanciful and pretty variation.

31. *fluvio T. amoeno*, as in VII. 30, best taken abl. of quality or description, 'Tiber of the pleasant stream': in VII. 30 it is awkward to take it any other way.

33. *glaucus*, 'blue-grey' or 'grey', always applied to dress of water-gods and water itself. The colour may be inferred from its being used for horses, eyes, willow leaves, and sedge and reeds. So the nymphs (XII. 885) have 'glaucum amictum', the river Mincius (X. 205) is covered 'arundine glauca'.

35. *adfari*, the historic inf. gives the *action* without *time*: it is often used accordingly of *feelings*, *confused scenes*, *rapid action* where the time is not definite or important. Here in the vision the time of the action is naturally left vague. [Others take it after *visus*; less likely.]

37. *revehis nobis*, 'bringest back to us', because of Dardanus' extraction (14).

aeterna, 'for ever', the *proleptic* use of the adj., describing the effect of the verb (like 'I drank it *dry*').

Pergama, Greek name of the citadel of Troy.

40. *tumor et irae*, 'swelling wrath', two points instead of one (hendiadys).

41. *concessere*, 'is abated'.

These half lines which occur throughout the Aeneid, and never in

the Georgics, are evidences of the unfinished state in which the great poem was left.

42. *vana haec fingere somnum*, 'the empty coinage of a dream'.

The prophecy which follows has been much commented on. It has already been given to Aeneas (III. 388—392) by the seer Helenus, as the sign of the place where the town [Lavinium, whence thirty years later they were to move to Alba] was to be built. Here it is Tiber who gives it, the name (*Alba*) and the number of the litter (*triginta*) have a new significance given them.

Heyne and others think the whole passage (42—*incerta cano* 48) interpolated. But there seems no need to alter the text: Vergil may have developed the idea of book III: such slight variations are not unexampled, and the mention of the omen is necessary in view of its fulfilment (81).

There are stronger arguments for 46 being interpolated (see Con.). For in Helenus' prophecy it is the point of the omen, whereas here the *Alba* and *triginta* are the important things. Also since *litoreis* clearly means the *river bank* (see 83. and III. 389) the indication of place is very vague, Lavinium being seventeen miles from the river; and now that Aeneas is in Italy, that seems a long distance. But after all Vergil may prefer to repeat the earlier prophecy whole.

44. *triginta capitum fetus enixa*, 'with a litter of thirty young'.

47. *ex quo*, 'whence', i.e. from which place. If with C. we strike out 46, *ex quo* will be 'wherefore'.

48. 'Alba, of noble name', was on the edge of the Alban lake, about as far from Rome as Lavinium.

49. *qua ratione expedias*, 'how you may despatch' (L.). The subjunctive is of course indirect dubitative: see scheme.

51. Pallas was an old Arcadian hero; his descendant was Euander, who with his followers settled on the site of Rome, and called their city (Palatine hill) Pallanteum, from the old Arcadian city of that name. The origin of this myth is probably the resemblance of the names.

55. *ducunt*, 'drag out'.

57. *ripis et recto flumine*, 'between my banks, straight up my stream', rather a strained and bold use of the local ablative.

58. 'that thy oars may win against the tide their upward way'.

60. *iramque minasque*, because Iuno all along favoured the Greeks in the Trojan war, and was hostile to the Trojan fortunes.

64. *caeruleus*, 'blue', regular epithet of water and water-gods, singularly inapplicable to the yellow-brown Tiber.

65. Can be taken two ways: (1) 'here is my great home: my source rises from among mighty cities': where the second clause seems rather inappropriate in sense.

(2) 'here rises my great home, the head of mighty cities': which gives rather a strained meaning to *exit*, but is certainly better on the whole. The 'great home' will then be Rome, or (as Con.) the river-god's palace under the water: but the former more probably.

[66—80. Aeneas wakes and prays to Nymphs and Tiber, vowing eternal honour.]

66. *lacu*, 'pool', slightly unusual word.

70. *sustinet*, 'lifts up', but the word is really pregnant, meaning 'takes up and holds up'.

71. *genus amnibus unde est*, 'whence the rivers spring', the nymphs presiding specially over the *sources*.

Notice the *feeling* of the repetition 'Nymphae, Laurentes nymphae'; all the land of Italy is sacred and dear to the poet.

74. *quo...tenet*, rather elaborate phrase, the meaning being simply 'wherever springs thy pool'.

77. *Corniger:* river-gods were often represented with bulls' horns or heads (tauriformis volvitur Aufidus, Horace, *Od.* IV. 14. 25: auratus taurino cornua voltu Eridanus, *Georg.* IV. 371); probably as a primitive sign of strength.

Hesperis [fem. adj.], from the old Greek name for Italy (Ἑσπερία), 'the evening' or 'western land'.

78. *propius tua numina firmes*, 'seal thy promise with present might', the *presence* of a god being equivalent to his *power* and *aid*. So *praesens* is often used: e. g. 'si quid praesentius audes', XII. 152.

[81—101. Aeneas finds the white sow, and sacrifices it to Iuno. Tiber stays his eddies and they float gently rowing up the stream; and land at the city of Euander, the future Rome.]

81. *oculis mirabile*, a variation for the ordinary *visu mirabile*.

83. 'lay prostrate, plain to view on the green bank'.

84. *tibi enim: enim* here does not (as usually) give the reason, 'for': it is used in an older sense, as a kind of affirmative particle or enclitic, bringing the word before it into stronger relief. Compare: X. 874, *Aeneas adgnovit enim*, 'Aen. then indeed knew him'. So VI. 317, and Plaut. *Cas.* 2. 4. 2, *Te uxor aiebat tua me vocare. Ego* enim *vocari iussi.* 'Your wife said you called me. I *did* indeed order you to be called'. So the Greeks use δή, and the Germans *ja, eben, gerade.*

85. *sacra ferens*, 'in sacrifice'.

86. *ea...quam longa est nocte*, 'all that night long', the phrase being a poetical and pretty variation for *totam eam noctem.* The present *est* may be compared to the pres. after *dum.* So without verb 'hiemem, quam longa, fovere', IV. 193.

87. *refluens substitit*, 'back-flowing...stopped', is of course inaccurate and inconsistent if it is pressed: but there is no difficulty in such a phrase in poetry.

88—89. The *ut* here after *ita* is naturally consecutive: 'so that like a gentle pool or quiet mere he smoothed his watery floor': the second *ut* might be parallel with the first (repeated, instead of saying 'and'): but more naturally it is *final:* 'that the oars might move without effort'.

89. *aquis*, instrum. abl., the phrase being strained in Vergil's manner: 'to smooth the surface *with* water' for 'to smooth the watery surface'.

90. *rumore secundo*, 'with cheerful strain', referring to the rower's chant. The other interpretation (followed by G.) of the *sound of the water* is highly unlikely. C. quotes aptly of the cranes, X. 266, 'fugiunt clamore secundo'.

91. *uncta*. 'tarred'.

92. *miratur* repeated instead of second *et*, as often in Vergil: (VII. 327) 'odit et ipse pater Pluton, odere sorores': (X. 313) 'perque aerea suta, per tunicam': Ovid (*Fast.* VI. 224) 'utilis et nuptis, utilis esse viris'.

93. *scuta* clearly hung along the sides of the ship.

The rather unusually imaginative touch of 'the waves and unaccustomed wood marvelling at the ships' helps to heighten the effect: he is describing a critical moment in the story, when the heroes first approach Rome.

94. *olli*, archaic form, for *illi*. Vergil is fond of old forms.

96. *viridesque secant placido aequore silvas*, 'and cleave the green forest o'er the quiet stream', i.e. '*as they sail* o'er'. *placido aequore* is local abl. with no prep. as often in Vergil.

[Serv.'s suggestion, which C. is inclined to follow, that *silvas* means the *reflected* woods, is surely far-fetched.]

100. *tum res inopes Euandrus habebat*, 'then E. ruled it, a humble realm', *res inopes* being in apposition to *quae*.

[102—125. Euander was sacrificing to Hercules, with Pallas his son, and the people. The ships approach, and Pallas asks them who they are. Aeneas, holding out an olive-branch, replies 'We are Trojans, foes of your foes, who seek your aid'. Pallas invites them to his father's palace.]

103. *Amphitryoniadae*, Hercules, so called since he was the son of Alcmena, wife of Amphitryon: though his real father was Zeus or Iuppiter. Vergil is probably thinking of the Great Altar of Hercules near the Aventine hill, which would be 'ante urbem in luco', since Euander's little fortress was on the Palatine. The worship of Hercules was most ancient, most sacred, and most typically Roman: and Livy (I. 7) tells us that 'Romulus established the worship of Hercules according to the Greek ceremonial, as it had been instituted by Euander'.

105. *pauper*, because primitive.

108. To say that 'the ships were leaning on the silent oars' is quite natural in Vergil, and the sense is obvious. *incumbere* describes the attitude of the rowers. The oars are *silent*, because it is clearly the aim of the poet to describe the approach as easy, stately, majestic. [Others less probably *tacitos*.]

110. *rumpere sacra*, 'to break off the rite'.

112. *iuvenes*, 5.

113. *ignotas*, because they are plainly foreigners.

114. *qui genus*, lit. 'who in race?' *genus* being acc. respect.

unde domo, lit. 'from whence from home', i.e. 'from what home?'

116. The olive bough is a well known ancient sign of peace and propitiation.

118. It was rather an exaggeration to say that the 'Latins had driven them to exile with violent war', though they had broken their bond with them.

119. *haec*, 'these words'.

123. *penatibus*, the 'gods of the home', used as often for the 'home' itself.

124. *excepitque manu*, 'welcomed with his hand', i.e. held out his hand: the *grasping* is told in the next clause.

manu in Vergil is very frequent, perhaps owing to the greater tendency to gesture among the southern races. See 116.

[126—174. Aeneas pleads that he and Euander are both descended from a common ancestor Atlas, and must make common cause against a common enemy. Euander replies that he remembers Anchises once coming in the train of Priam, and that Aeneas recalls the great hero to his mind. He consents to make alliance and invites them to the banquet.]

127. *Graiugenum* [old gen. for *-arum*], a form like *Troiugenas*, 117, means simply 'of Grecian stock', Graii being one of the old names of the Greeks.

128. *comptos*, 'adorned', 'wreathed'; *como* (co- im-), prop. 'to put together', so to 'arrange', 'trim', 'deck'.

129. *Danaum* [*-um* for *-orum*, 127], Homeric name for Greeks.

130. *ab stirpe*, 'by blood' (lit. 'from thy stock'): he was only allied with 'the sons of Atreus' (Menelaus and Agamemnon) by blood through Zeus, seeing that Euander was son of Hermes or Mercurius, 138, the Atridae descended from Tantalus.

fores, subj. because of the orat. obliq. virtually introduced by *extimui*.

132. *terris*, prob. local abl. 'over the earth'.

133. 'have bound me to thee, the willing tool of fate'.

135. *ut Graii perhibent*, perhaps a graceful compliment to Euander. His relationship rests on the tradition of Euander's *own people*.

cretus. Notice passive part. 'sprung', though *cresco* is always *intr.* So IV. 191, IX. 672.

Electra, daughter of Atlas (the Titan who for warring against Zeus had to bear heaven on his head or shoulders, afterwards identified with the mountain in Africa), was mother of Dardanus by Zeus or Iuppiter.

138. *candida*, 'fair'.

139. *fudit*, 'bare': unusual word in Vergil's manner. *Cyllene*, Arcadian mountain.

140. *auditis si quicquam credimus*, 'if at all we trust report', his belief put modestly. *si quicquam*, 'if *anything*', stronger than the ordinary *si quid*.

143. *his fretus...pepigi*, 'relying on this, no embassies did I essay, nor skilful overtures' is what he means: but he uses the word *pepigi* (properly 'I agreed', 'fixed') in a strained sense even with *temptamenta*, and in a very harshly strained sense with *legatos*. The zeugma is extraordinary, and is only possible by the arrangement which puts *pepigi* last.

146. *Daunia*, from Daunus, father of Turnus (XII. 22), so 'Rutulian'.

147. *nihil afore quin*, 'they cannot fail of'.

149. The Adriatic and Tuscan seas were often called 'Upper' and 'Under'.

151. *rebus spectata*, 'tried by troubles', the war and the wanderings.

155. *adgnosco*, in its natural sense 'I recognise', as Aeneas, whom once I saw and whom now I know again.

157. *Hesione* was daughter of Laomedon (see 18), wife of Telamon,

king of Salamis. Such memories of visits and hospitality are quite in the epic style, though far more natural in Homer.

158. [Observe Greek patronymic *Laomedontiaden*, and Greek acc. *Salamina*.]

159. *invisere*, pres. inf. is the regular constr. in Latin after *memini*, when the thing done is within the person's own knowledge.

protinus (lit. 'continued on', adv.), so 'went on to visit'.

gelidos, because mountainous.

160. *vestibat*, the *old* form of impf. of *-io* verbs, much affected by Vergil. This form is universal in *ibam*, *quibam*.

(*iuventas*, nom. sing. rarer form, found in Hor. and Lucr.)

165. *Phenei*, city in Arcadia, presumably one of Euander's strongholds.

166. *Lycias*. The Lycians being noted warriors and bowmen, bows, arrows, quivers, &c., are often called 'Lycian'.

167. *intertextam*, 'broidered with thread of gold'. Some MSS. give *intertexto*, a harsher but quite possible reading, which Con. adopts.

168. Observe the rather unusual position of *aurea*.

169. *iuncta est mihi foedere*, 'I have clasped in close bond', the *dat.* being the dat. of *agent* after pass. part., not unfrequently used in imitation of Greek. So VI. 509, 'nihil *o tibi* amice *relictum*'.

173. *faventes*, 'with kindly hearts'.

174. *iam nunc*, lit. 'already now', i.e. 'begin forthwith'.

[175—279. They sit down and are feasted. Then Euander explains the origin of the Hercules worship; and how the monster Cacus stole Hercules' oxen and was slain by him in revenge.]

177. 'Chief in honour he receives Aeneas on a raised seat and shaggy lion's hide, and welcomes him to (lit. '*with*', ablat. instr.) a maple throne'.

Observe the abl. after *accipit*, perhaps (like *humero portare*, *urbe excipere*, &c.), both *place* and *instr*.

Observe also the rather more strained use of the same abl. with *invito*.

180. *viscera*, 'flesh'.

onerant canistris dona, varied constr. in Vergil's manner: cf. 'And fill it in a silver tassie'.

181. *laboratae*, 'prepared with toil', whether the toil of the husbandman or of the baker or both.

[*Ceres*, goddess of corn, used often for the corn itself; like *Bacchus* for wine.]

183. *perpetui tergo bovis*, 'unbroken chine of beef', rather unusual use of *perpetuus* with *bos*.

184. A characteristic difference may be noticed between this rather artificial line and the Homeric αὐτὰρ ἐπεὶ πόσιος καὶ ἐδήτυος ἐξ ἔρον ἕντο, from which it is imitated. Vergil has rather unusual words *amor*, *compressus*: and he gives 'hunger' twice over, omitting 'thirst'.

189. *facimus*, 'we keep the rites', *sollemnia*, *dapes* being easily understood from the preceding. This is better than to take *facimus* with *honores*, which would weaken *meritos*.

190. *saxis suspensam rupem*, 'crag hung by rocks', lit. i.e. 'rocky overhanging cliff'.

191. *ut*, 'how': the verb is not subj., for the sentence is loosely attached, and is practically a *direct* exclamation.

The elaborate words make it hard to translate: 'boulders in wild confusion, a ruined mountain dwelling, a huge pile of fallen rocks'.

194. *quam...tenebat*, 'where dwelt'.

semihominis, four syllables—*iho* coalescing (synizesis). Compare *semesa*, 297.

197. 'Men's heads hung pale with ghastly decay': with Vergil's usual relentless power in describing horrors.

198. *illius*, Volcanus': naturally, as he was the god of fire.

199. *magna se mole ferebat*, 'he bare his proud bulk along', *se ferre* having a notion of display, ostentation, pride.

200. *et nobis* he says, because he is speaking to the divinely led and protected Trojans.

aliquando, 'at length'.

202. *Geryones* [*Geryon*, VII. 662], the three-bodied monster (*forma tricorporis umbrae*, VI. 289) who was king in Spain, whom Hercules defeated, and drove off his cattle.

203. *Alcides*, common poetic name for Hercules, since *Alcaeus* was the father of *Amphitryon*, the husband of Hercules' mother Alcmene.

204. *vallemque amnemque*, 'river-side and valley', the low ground between the Palatine and Tiber, afterwards called 'forum Boarium'.

206. Observe the rare but perfectly idiomatic *fuisset* after *ne*: he looks forward to the *completion* of the purpose.

209. 'that there might be no forward pointing tracks'. *pedibus rectis* is abl. of description (like those in last two lines), and literally means 'tracks with forward-turned feet'.

210. *versis viarum indiciis*, 'with backward trail', rather elaborate phrase.

212. *quaerenti*, 'to one who sought', *ferebant* being intrans. 'led', the construction being characteristically made slightly more complex.

216. *colles clamore relinqui*. All the best authorities take this 'the hills were left (by the cattle) with shouting', i.e. 'they leave the hills lowing'. [But the expression is both harsh (as being passive) and flat, being a mere repetition of *discessu mugire*. The order of the lines naturally suggests the three ideas to be 'the cattle low as they depart: the wood is filled: the hills re-echo', as in the similarly sounding passage 'consonat omne nemus, vocemque inclusa volutant litora: pulsati colles clamore resultant', v. 150; so again 305 below. Might it possibly be: 'And the hills are left behind with the sound', i.e. 'the echo lingered in the hills', the notion being that the hills were *late* in sounding?]

218. *custodita* points the contrast 'foiled his hope, though closely guarded'.

219. *atro felle*, 'with black gall', the passions being connected with the humours of the body in all ancient writers.

221. *montis*, the Aventine; *aetherii* is poetic exaggeration, the highest point of the hill being about 100 feet above the Tiber.

223. *turbatum oculis*, 'troubled in his eyes', a perfectly natural expression; there is no need to doubt the reading.

226. *ferro quod et arte paterna pendebat*, 'which hung by iron and his father's skill'. Vergilian for 'by iron links his sire had forged', *pater* being Volcanus, the original iron-worker of the gods. The mixture of abstract and concrete is quite Vergilian, cf. 263, 463.

227. *fultos*, strictly 'propped', here by a stretch 'blocked'.

228. *Tirynthius*, name of Hercules, because he lived for years at Tiryns in Argolis, where he served Eurystheus.

(Observe the metrical license of the *que* elided before next line.)

231. *Aventini*, gen. of equivalence, as it is sometimes called, common with names, as *urbs Patavi*, I. 247, *urbs Mycenae*, V. 52, *flumen Himellae*, VII. 714, *mons Cimini*, VII. 697, &c.

235. 'fit home for the eyrie of foul birds', vultures or eagles.

236. 'This, as it leaned from the ridge to the river on the left, pushing full against it from the right, he loosened, and bore it free from its roots', &c.

The peak is on the river side; it forms the back (*dorso insurgens*) of the cavern; and Hercules pulls it bodily out.

242. *regia*, 'royal home', not in mockery (as G. thinks), else *ingens* would be out of place; the whole description is in the stately heroic style.

245. *super*, loosely, 'from above'.

246. *trepident*, rather more impressive without *que* (which has also less authority). 'And as if from above were seen the vasty gulf, the shades were startled with the shaft of light'.

250. *advocat*, 'calls to his aid'.

instat, 'plies', 'harasses'.

251. *super*, 'is left'; the verb easily supplied.

256. *non tulit*, 'endured it no more', an expression Vergil is fond of.

257. *qua plurimus undam fumus agit*, characteristically elaborate expression, 'where the smoke streamed thickest'.

261. 'clings and chokes his starting eyes and throat drained of blood'. A very bold but effective phrase, meaning of course 'throttles *till* his eyes start and his throat is dry of blood'. [*elisos*, regular word for 'strangled', 289; so here itself rather strained in sense.]

siccum sanguine, the abl. of separation, as after *vacuus*, *careo*, &c., from which this constr. is imitated.

263. 'the stolen cattle and the theft forsworn', i. e. the cattle which he had stolen and then denied: a good instance of this effective presentment of combined abstract and concrete.

265. *corda* is most likely acc. after *expleri* (cf. *expleri mentem*, I. 713), 'Men cannot sate their souls', the accus. being the same as that after passive partic.

267. *extinctos faucibus ignes*, 'the fire, quenched in (*or* from) his throat', a variation for '*fauces extinctis ignibus*'.

268. *ex illo*, 'thenceforth' (like *ex quo*, of time).

269—70. Livy, I. 7, tells the story thus: 'the Potitii and Pinarii, two chief families, were invited to the banquet; the Pinarii came late, and so were afterwards forbidden to share the *exta*'. In IX. 29, the same writer tells us the tradition that the censor Appius Claudius, 312 B.C., purchased the knowledge of the rites from the Potitii, and entrusted them to public slaves, at which the gods were so angry that they made him blind, and caused all the Potitii to die within the year.

272. *nobis*, dat. agent, 169.

et erit quae maxima semper. Observe the stately effect of the repetition, 'which Greatest ever shall be called and shall be Greatest ever'.

273. *in munere*, 'in honour', as we say, though the phrase is less common in Latin.

275. 'invoke one god with us, pour wine with willing hearts'.

volentes, the proper and necessary feeling in a religious service.

276. *Herculea...populus umbra*. The poplar is called elsewhere by Vergil Hercules' tree (*Ecl.* VII. 61), though the *ara maxima* we are told was always crowned with *laurus* or bay, perhaps because the rite was derived from Greece, as Livy (I. 7) tells us.

bicolor, because the poplar leaves are so white underneath.

278. *scyphus* (Greek word for 'cup'): a large cup was used in the rites of Hercules.

[280—305. Evening falls, and the festival is renewed, and the two bands sing the praise of Hercules.]

280. *devexo Olympo*, ['Evening draws near] to the slope of heaven', or perhaps better abl. 'down the slope of heaven': Olympus being poetic diction for 'heaven'.

285. The *Salii* in historic times were the 12 priests of Mars Gradivus, and kept the 12 sacred shields (ancilia) in the temple of Mars on the Palatine. Their festival was March 1, the old New Year's day. They were one of the oldest and most typically Roman institutions, and Vergil here (following no doubt old tradition) makes similar priests take part in the worship of the hero Hercules.

287. Note that Vergil gives Hercules *two* bands of Salii; Mars had only one.

288. *ut*, 'how'; oblique question.

novercae: Iuno (his 'stepmother', because Iuppiter was his father by Alcmene) in jealousy sent two snakes to kill the infant Hercules, who crushed them in his cradle.

291. *Troiam*. Neptune had sent a sea monster to ravage Troy; but Hercules for promise of reward killed it: being defrauded of his pay he sacked Troy. This story was placed by tradition of course before the Trojan war.

Oechaliam in Euboea, city of Eurytus, who promised Iole his daughter as a prize for the winner in a contest of shooting. Hercules won, but being refused the maiden, sacked the town and carried her off.

mille. The earlier traditions gave a large indefinite number, the later twelve.

292. *Eurystheus* was the king of Tiryns (228) whom Hercules had to serve for twelve years by divine decree.

293. Observe the effective change to the 2nd person, as though the poet was carried away, and addressed the god directly. Cp. VII. 389.

Then follows allusion to various labours.

nubigenas, 'the twy-formed cloud-born' Centaurs, so called because descended from Ixion and a cloud (in the shape of Iuno). The story was that Hercules was drinking with the Centaur Pholus, when he was beset by the others, and chased them away, killing several, Hylaeus being one.

294. *Cresia prodigia.* Minos, king of Crete, had kept a splendid bull, which he was told to sacrifice to Poseidon (Neptune): the god drove the bull mad, and to save Crete the aid of Hercules was called in, who caught the bull and carried it away on his shoulders.

295. *Nemea*, a valley in Argolis, was devastated by a lion, which Hercules was sent to kill: he tried arrows and club in vain, and finally strangled it.

296. *Stygii.* Styx, a river of Hades or Orcus, the lower world (called after the various names of its ruler Pluto). Hercules was set to fetch the three-headed dog Cerberus from the lower regions; the hardest of all his tasks.

297. *semiesa*, 3 syll., cf. 194 (*-ie-* coalescing).

298. *Typhoeus*, hundred-headed fire-breathing monster, who fought Iuppiter and all the gods, and was buried beneath Aetna. There is no mention of a fight between him and Hercules in tradition: but probably Vergil fancies Hercules taking part in the struggle of the gods with Typhoeus. [This is better than supposing *nec te ullae facies...tenens* to refer to Hercules' journey to Hades, for *arduus arma tenens* clearly describes battle.]

299. *rationis egentem* is the predicate, and emphatic: 'Naught wert thou bewildered when round thee stood', &c.

300. *Lernaeus.* At Lerna near Argos dwelt the *Hydra*, a snake or dragon with nine heads, which grew two for each cut off, till Hercules at last burnt them off. So *turba capitum* = 'swarm of heads'. The tale is alluded to VI. 803.

304. *adiciunt*, lit. 'they add', i.e. 'they tell'.

[306—368. Euander escorts Aeneas over the place, and tells him of the former state of Latium: the early savages, the golden age of Saturn, the Ausonii and Sicani, and his own conquest. He shews him the Asylum, Lupercal, Argiletum, Capitol, Ianiculum, and leads him into his own humble palace.]

307. *obsitus*, 'overgrown' with years, a forcible metaphor.

311. *capitur*, 'is charmed'.

313. *Romanae conditor arcis*, 'founder of the Roman fortress', a stately phrase giving a majestic association to the Palatine hill, where Augustus had his palace.

314. *Fauns* were rustic deities, originally Latin, but afterwards identified with the Greek *satyrs*, just as *Faunus* was with *Pan*.

315. The notion was not an uncommon one that the aborigines of a country came out of the trees or stones.

316. 'No rule nor art of life', *cultus* being used probably in its more general sense.

317. *aut parcere parto*, 'or spare their hoard', i.e. they had no forethought like rational beings.

318. *asper victu venatus*, 'rude-faring chase', forcible but very expressive phrase.

319. *Saturnus*, originally Latin deity of agriculture [SA- 'sow'], afterwards identified with Kronos, father of Zeus. So here the Greek story how Zeus drove out his father is woven into the Latin tradition of the reign of Saturn in Latium in the golden age.

322. *composuit*, 'settled', i.e. both gathered (*dispersum*) and civilized (*indocile*) (as Con. remarks).

323. *maluit*, 'chose', unusual Vergilian use.

latuisset. Subj. because of oratio obliqua introduced by *maluit.* It was the reason Saturn alleged.

The etymology is of course purely fanciful, as they always were with the ancients: in days before the study of language the origin of words was not felt to be a question of fact, but a fair subject for fancy. (So Ovid derives *Vesta* from *vi-stando;* Plato ἔρως from ἐρρωμένος, &c.)

324. *aurea quae perhibent*, 'the golden age they tell of', lit. 'which they call *so*'.

326. *decolor*, 'faded', an expressive word, referring probably to *aurea:* the splendid glow was gone.

328. *Ausonia:* the Ausones were originally a tribe on the W. coast of S. Latium and Campania. Vergil is following a tradition according to which they were spread over the land at one time.

Sicanae. Thuc. VI. 2, writing about Sicily in the fifth century, tells us that the *Sicani* came from Spain to Sicily in very early times: and later came *Siculi* (Σικελοί) from Italy. In Vergil's tradition the two names seem identified, for he calls *Sicani* those whom Thuc. calls *Siculi*.

329. *posuit*, 'lost', i.e. 'changed'.

331. *a quo*, 'from whom', *cognomine*, 'by name': the order of the words makes it easier to take it thus.

Notice that Euander is made to say 'We Italians' in a strangely loose way.

332. *Albula.* Liv. I. 3 tells us that Tiberinus, king of Alba, descended in direct line from Aeneas, was drowned in crossing the *Albula*, which thenceforth was called Tiber.

333. *extrema.* Euander speaks as a primitive Greek, to whom a voyage from Greece to Latium would seem 'exploring the ends of the sea'.

Observe the Vergilian use of *sequi.*

336. *Carmentis*, an Italian prophetic nymph or deity, who is woven into the local tradition about Euander the Greek.

deus auctor, predicative, 'Apollo's divine behest'.

337. *aram.* This altar was close to the *Carmentalis porta*, just under the S.W. angle of the Capitol. The name of the gate was afterwards changed to *Scelerata*, because the Fabii passed through it to go to the fatal fight of Cremera (Ov. *Fast.* II. 201).

339. *honorem*, acc. in apposition, rather to the whole idea of 'calling the gate Carmentalis' than to the word *portam*.

342. *Asylum*. Livy (I. 8) says that Romulus, to increase the population, opened at Rome a refuge [Asylum, Greek word ἄ-συλον, meaning 'inviolable refuge'], and that multitudes flocked thither from neighbouring towns indiscriminately.

Its place was traditionally supposed to be on the level of the Capitoline hill between the two summits.

343. *rettulit*, plainly used in a rather strained sense, either fc: 'declared' or more likely 'produced', 'made' (like *reddidit*, or Greek ἀπεδείξατο).

Lupercal was the sanctuary of the old Latin shepherd god Lupercus (*lupus- arc-* 'wolf-repeller'): it was a cavern at the N.W. corner of the Palatine, and there was an altar and a grove near.

When the ancients identified the Greek and Roman gods, *Lupercus* was held to be the same as the Arcadian deity Pan Lycaeus (called so from the Arcadian mount Lycaeus), since λύκος = lupus; and thus the Lupercal became interwoven with the Euander-tradition.

344. *Parrhasio de more*, 'according to Arcadian custom', *Parrhasia* being an ancient Arcadian city.

dictum Panos, 'called of Lycaean Pan' (M) i.e. 'bearing Pan's name'. Observe Greek form *Panos:* and the possessive gen after *dictum*.

345. *Argiletum* [clearly from *argilla* 'white clay', and meaning 'the clay-pits', a derivation confirmed by modern geological inquiry, cf. Burn, p. 75], a part N.E. of the Forum. The name being misunderstood gave rise to the story alluded to here, that a certain Argus, guest of Euander, was detected in treachery to the king, and killed on the spot.

346. *testatur*, probably best (as Con., W., G. &c.) 'calls the place to witness' that he was rightly slain.

347. *Tarpeiam sedem*, 'the Tarpeian dwelling', meaning the Capitol itself, the *sedes* of many gods, especially Iuppiter Iuno and Minerva in the great temple. Strictly speaking, *Tarpeia* was the name of the precipitous southern or rather S.W. face.

348. *aurea*, the roof was gilt of the Capitoline temple of Iuppiter.

349. *iam tum*, 'even then'.

religio dira, 'awful sanctity'.

352. *ipsum.. Iovem:* it is a skilful touch to increase the sanctity of the Capitol by the fancy that Jove himself had chosen it for his seat long before there was any temple.

353. *cum saepe concuteret*, 'when oft he shook', compressed expression for 'when he shook, as oft he did'.

354. *nimbos cieret*, 'gathered the clouds': for the Homeric Zeus is regularly called the 'Cloud-gatherer'.

358. An old tradition, that on the Ianiculum (hill just over the Tiber) was the remains of an old city, and another on the Capitol (Saturnia).

360. *pauperis*, cf. *inopes*, 100.

lautis Carinis, 'the rich Carinae', a quarter on the W. end of the Esquiline hill (Mons Oppius), called 'rich' because in the later days of

the republic the wealthy men had built splendid houses here, notably the Pompeii and Quintus Cicero. (Burn, p. 231.)

He says *mugire* instead of 'scattered', 'wandering', 'feeding', &c. as a more graphic word, though not so strictly correct with *videbant.*

363. *subiit*, *i* long: an archaism.

364. *aude*, 'take heart'.

Notice the splendid dignity of these lines.

365. *finge*, 'fashion'; *non asper*, 'undisdainful'.

368. *Libystidis ursae*, 'an African bear': but Pliny says there were no bears in Africa. If it were of any importance, we might quote on the other side Herodotus, Martial and Juvenal.

[369—406. Venus entreats the aid of Vulcan thus: 'In the Trojan war I asked no help for my Trojans from you. Now they are in Italy, aid them'. Vulcan, fired by her caresses, promises armour.]

370. *mater*, placed next *exterrita* to give the reason: 'not vainly stirred with all a mother's fears'.

372. *aureo*, 2 syll., *e* and *o* coalescing (synizesis).

374. *Argolici*, 'Argive', i. e. Greek.

375. *debita*, i. e. by the fates, 'doomed'.

377. *artis opisve tuae*, 'of thy skill or resource': *opis*, a little unusual.

378. *exercere*, 'task'; *te tuosve labores* being rhetorical repetition.

379. *Priami*, king of Troy. She 'owed much to the sons of Priam', because Paris had judged her more beautiful than Athene (Minerva) or Here (Iuno).

381. *Rutuli*, the tribe of which Turnus was king. See Introduction, p. 10.

382. *eadem*, i. e. 'I beg now, *the same person* who did not beg before': the word points the antithesis. In English an emphasis on the word *now* would render it: 'therefore I *now* entreat thee'.

sanctum mihi numen: this license of metre is adopted by Vergil in the later books with increasing frequency: in Book X. we have it 302, 400, 440, 442, 471, 505, 772, 849.

383. *genetrix nato.* C. remarks on the indelicacy of this request for her son by another: but there is something quaint in applying such a standard to the gods in Epic poetry. The mother's love is a primal instinct, and she asks help in its name.

filia Nerei. Thetis, daughter of Nereus the sea-god, mother of Achilles, besought Hephaestus (Vulcan) with tears to make armour for her son (*Il.* XVIII. 421).

384. *Tithonia coniunx*, 'the bride of Tithonus' was Eos or Aurora, the goddess of dawn, who stole Tithonus, the beautiful son of Laomedon, for love: but every morn she left his couch at daybreak.

She too had asked from Vulcan arms for her son Memnon.

385. *quae moenia ferrum acuant*, 'what strongholds whet the sword', a perfectly intelligible expression, though rarer in Latin than in English.

388. *cunctantem*, 'yet doubting'.

391. *olim*, orig. locative of *ille* or *olle*, = 'then', 'at that time', so used both of past and future, and as here in similes, where we may

translate 'ofttimes': [it is a *selected* instance out of many, and may be illustrated by the Greek gnomic aorist.]

corusco by rhythm ought to go with *tonitru;* only the 'glittering thunder' is rather bold even for Vergil, so perhaps it is safer to take it with *lumine* as all comm. do.

393. *sensit*, 'she knew it'; i.e. that he was moved.

394. *pater*, any god is so called.

395. 'Why seek so far thy pleas?' the proper sense of *causas*.

397. [*Teucros*, 'Trojans', from *Teucer*, mythical first king of Troy.]

402. *liquido electro*, 'molten alloy', *electrum* (Greek word) being originally *amber*, then a mixture of gold and silver, which resembled amber in colour: it is clearly the latter here.

403. *animae*, poetic word for the bellows-blasts.

406. *per membra*, after *feto*, slightly strained, but quite unmistakeable, usage.

[407—453. Before daylight Vulcan goes to his forge in Lipari, and finds the Cyclops working at the forge; thunderbolts for Iuppiter, cars for Mars, aegis for Pallas: he stops all, and clears for the forging of Aeneas' arms.]

407. 'When the first rest, in the mid course of driven night, had banished sleep', a highly artificial and elaborate way of saying 'when the first sleep was over at midnight'. To make *quies* drive out *somnus* is ultra-Vergilian.

Notice *abactae* in the Vergilian use, without any idea of being *past*, but simply a passive participle = ἀπαγομένης, 'flying'. See 636.

409. *tolerare*, 'bear up', unusual word for 'support'.

tenuis being a constant epithet of women's work (subtemen, filum, vestes, toga, &c.) is probably here 'fine', so that the phrase means 'fine work of Minerva', the goddess' name being used for the arts (spinning, weaving, &c.), over which she presides. So Bacchus, Ceres, Volcanus, &c. are used for wine, corn, fire, &c.

The other interpretation, 'slender earnings' is possible but less likely, though most comm. prefer it.

411. *ad lumina*, 'by torchlight'.

412. Observe the true Roman ideal of womanly virtue, the pure and industrious matron.

413. *educere*, 'to rear', used even in prose (Cic. and Liv.) so.

414. *haud secus.* The picture, begun to give the *time* of night (*cum femina primum*, &c.), drifts into a *simile*, the thing compared being the industrious energy of the two.

Ignipotens, 'lord of fire'.

nec tempore segnior illo, 'nor more slothful than that hour', strained and compressed phrase, but quite clear in sense.

416. *insula*, *Hiera*, one of the Lipari islands N.E. of Sicily, a volcanic group, supposed to be the workshop of Hephaestus or Vulcan. Clearly one of the numerous volcanic myths. Hiera is now called *Volcano*.

Observe *quantity:* Sĭcānium here, Sĭcānae 328.

417. *Lipare* was the chief of these islands: they were all called Aeoliae.

418. *Cyclopes*, savage monsters about whom the tales are very different. In Homer they are gigantic one-eyed man-devouring shepherds: in Hesiod they are shut up by Zeus to make lightning-bolts: later, as here, they are the assistants of Vulcan.

419. *incudibus*, 'on the anvils', poetic use of abl. of place.

420. *auditi referunt gemitum*, a strained phrase in Vergil's manner: he may mean 'blows sounded on the anvil re-echo' (*two* noises, the blow and the echo): but more probably it is only elaborate variation for 'echoing blows are heard'.

421. *strictura*, properly 'a squeezing', so the 'metal' squeezed from the ore: a change like that in pictura, sculptura, iactura.

Chalybes are a people in Pontus, on S. shore of Euxine, supposed inventors of iron-working (hence 'chalybeate' of water impregnated with iron): hence also we find *chalybs*, 446, for 'iron'.

423. *hoc*, old form of *huc*: an archaism.

425. The names are Greek, meaning Thunder, Lightning, and Fire-anvil. Observe *Brontēsquĕ*, *e* lengthened by stress, in imitation of Greek. Vergil rarely does it except before the two consonants as here. (Cf. Eurique Zephyrique, lappaeque tribolique, tribulaque traheaeque: but liminaque laurusque.)

426. 'shaped by these hands, part finished now, lay a thunderbolt, such as ofttimes the Father...'

427. Construction of *quae plurima* according to the sense (κατὰ σύνεσιν), the antecedent being singular.

429. *imbris torti*. Con. must be wrong in following Serv. here, and construing 'frozen' rain, (i.e. 'rounded' into hail) a most obscure way of expressing it. The whole passage is imaginative, and he is thinking (if anything) of the sculptured Zeus with 'twisted' bolts in his hand.

'Three shafts of writhen storm' (M.), is both a finer and truer rendering.

432. *flammisque sequacibus iras*, abl. of description, 'and Wrath with its pursuing fires'. To make it dat. like *operi* would be to spoil both meaning and force.

433. *currum instabant*, 'pressing forward the car', i.e. 'preparing with all haste'. The construction and meaning of *instare* are strained, but in a natural direction: if an intrans. word acquires a secondary transitive meaning, it naturally takes acc.

435. *aegis* [Greek αἰγίς] the shield of Zeus. See *A.* II. 616.

turbatae 'vext'. (*Pallas* is Athene, identified with *Minerva*.)

436. *squamis...polibant*, 'with snake-scales and gold they burnished', i.e. 'gold raised in scales like snakes', a hendiadys.

437, 438. 'And wreathed serpents, and the very Gorgon's severed head yet rolling her eyes': *ipsam*, because of the extreme horror of it.

438. *Gorgona* (Gk. acc.), the monster with snaky hair, whose eyes turned all to stone, slain by Perseus; its head was placed in the aegis of Athene.

[The works of art represent the aegis generally as a goat-skin (αἰγίς from αἰγ- like νεβρίς) either thrown over the shoulder, or worn as a breastplate: but in Homer the thing is clearly a shield.]

441. *usus*, 'there is need of' [lit. 'an employment with', hence abl. instr. as after *utor*].

442. *arte magistra*, 'sovereign skill'.

443. *praecipitate.* he means 'away with', but the word is a little unusual, probably chosen for the sake of the pointed opposition to *moras*.

445. *sortiti*, 'divided', best taken as a verb.

446. *chalybs*, 421.

448. *septenos orbibus orbes impediunt*, 'weld plate on plate Sevenfold'; *impediunt*, strained use: properly of interweaving or entangling.

453. *in numerum*, 'in measured beat'.

[454—519. Euander rises and visits Aeneas, and speaks: 'We are few and weak, but the Tuscans of Caere have expelled the brutal tyrant Mezentius and seek a foreign leader to take them against Turnus, whom Mezentius has joined. The gods require that he shall be a foreigner: they have asked me, but I am too old. You go, with Pallas my son'.]

454. *Lemnius pater.* Vulcan is so called because, Homer tells, the god Hephaestus was hurled from heaven, and fell all day, and lighted upon Lemnos (isle of Aegaean), which was afterwards regarded as specially sacred to him.

457. *inducitur artus*, 'clothes his limbs', a kind of *middle* use of the passive and acc. common with verbs of dressing: e. g. ferrum cingitur (II. 511), galeam induitur (II. 392), accingier artes (IV. 493).

458. *Tyrrhena* (Greek form) 'Tuscan', i. e. as primitive.

459. *Tegeaeum*, for Tegea was a famous place in his native Arcadia.

460. 'flinging back the panther's hide, to hang from his left', so that *demissa* is *proleptic*, the *result* of *retorquens*.

Or it might be taken 'twisting back (round to the right) the hide that hung from the left', so as to fasten it in front.

463. *sedem et secreta*, 'dwelling and retirement', abstract and concrete, 226.

465. *se matutinus agebat*, 'was afoot betimes' (M.).

466. *huic* is here 'the former': but as G. says, 'he is nearer in thought'.

468. *licito*, because now they have leisure and privacy.

472. *pro nomine tanto*, &c. 'Scant force have we for such a name', which may mean, (1) 'considering our great name': or (2) 'considering your great name': either makes good sense; but as he has just called Aeneas *maxime*, and his own fame has not been mentioned since the day before (132), perhaps (2) is best.

475. *opulentaque regnis*, 'rich in realms', i. e. with many kings or tribes fighting: in the stately epic style of phrase.

479. *Agyllinae.* Agylla was the name of Caere, Etruscan town, which revolted against their brutal ruler Mezentius, as here described. The old tradition was that the Tuscan settlers came from Lydia under a Lydian prince, Tyrsenus or Tyrrhenus.

481. *florentem*, pres. part., because *extended* (*multos annos*): but the time of the principal verb is *later*, as is suggested by *deinde.* The usage of pres. part. in this way is common in Greek.

482. *saevis armis*, 'cruel force': a military despotism.

485. *quin etiam*, 'nay, he even'... particles naturally used in a climax.

487. *tormenti genus*, acc. of apposition with the whole sentence or action (339), 'dread form of torture'.

489. *infanda*, adverbial acc. with partic. (like torva tuens, dulce ridens, raucum sonare, &c.).

493. *confugere*, historic inf., 35.

defendier, *old* form of inf. pass.

495. *praesenti Marte*, 'with instant war', with a suggestion of the regular use of *praesens*, of the powerful presence of gods.

497. *fremunt*, 'rage', 'murmur': by an obvious figure the ships are used for men. So *moenia* 385.

499. *Maeonia*, old name of Lydia: so used for Etruria here.

502. *subiungere*, 'to rule', slightly unusual use, after V.'s manner; the word naturally means 'to subjugate'.

505. *oratores*, as in VII. 153.

506. *Tarchon* is the ruler who has succeeded the expelled Mezentius.

507. *succedam...capessam*: the subjunctives are the oblique jussive depending on the general sense of the two previous lines, though there is no exact word of *bidding*. 'Bidding me join the camp, and take the Tuscan rule'.

508. *saeclis*, prop. 'ages', a vague term, but still exaggerated here: we must say 'years'.

509. *invidet imperium*, 'grudges me power', a good instance of Vergil's compressed emphatic style.

510. *exhortarer*, *ni traheret*, 'I would have urged my son...did he not draw', the imperf. of a condition and a consequence *excluded* by present or past facts.

mixtus matre Sabella, 'of mingled blood by Sabine mother', the abl. being best explained as abl. of description, added to explain and complete the idea of *mixtus*.

511. *hinc partem patriae traheret*, 'draw from hence a share in his native land', literally: i.e. 'were it not that his mingled blood by Sabine mother made him half a native of this land'.

The whole phrase is typically Vergilian: terse, unusual, strained and strong.

513. *Teucrum...Italum*, like virum, deum, divom, &c., *older* form of gen.

ingredere, 'set forth upon the way'.

519. *suo nomine*, 'in his own name', as we say, the metaphor perhaps taken from accounts (*nomen* being the regular word for the debtor's liability as entered in the creditor's book).

[520—540. The Trojans stand rapt: Venus gives a sign, the sound of armour in the air. Aeneas knew the sign and assented.]

520. 'Scarce had he spoken' when the sign was given, is what you expect the poet to say, the *vix* implying something sudden: but the sentence is altered, as he wishes to describe first the brooding, pondering frame of mind on which the sign burst. This does not come till 'namque improviso...', 524.

defixi ora tenebant, characteristic variation for *defixa*.

521. There is something rather stately in this formal line, 'Aeneas son of Anchises and the faithful Achates'.

522. *putabant...ni dedisset*. A common variation from the strict conditional sentence, where for rhetorical effect the principal verb is indicative: either there is exaggeration, the thing having only *nearly* happened (as Aen. VI. 358, iam tuta tenebam ni gens crudelis invasisset) or, as here the thing really did happen, and *would have continued* had not, &c.

523. [*Cytherea*, common name for Venus, from Cythera, island S. of Greece, which she was specially supposed to haunt.]

525. *ruere*, 'to reel'.

526. *Tyrrhenus tubae clangor*, 'the bray of the Tuscan trump', but as usual the adj. is varied, and goes with the other word. *Tyrrhenus* is specially appropriate, as the trumpet was traditionally called Tyrrhenian (Τυρσηνικὴ σάλπιγξ, Aesch. *Eum.* 568), and here the king and his army are all Tyrrhenians.

528. *inter nubem*, a supernatural cloud of course.

529. *pulsa tonare*, added loosely after *vident*, as 361, *mugire:* it really is not more strange than the common similar use after *videor* (cf. 526), which we do not notice in English.

533. *ego poscor Olympo*, ''tis I whom the heavens call', majestic phrase: *Olympo*, dat. (after passive,) of the agent like *quod cuique repertum*, VII. 507; *tibi dicatur*, *Ecl.* VI. 72: see also 169. It is rarer with verbs than part., and is prob. imitated from Greek.

It might be taken abl. instr., but the sense requires an agent, rather than instrument. [*Olympus* the mount in Thessaly, supposed home of the gods: in V. = 'heaven'.]

536. *auxilio*, 'to help me': this use of the dative expresses the end contemplated, and is best called the dative of purpose.

540. *pater*, common word of honour to rivers (*Amasene pater*, VII. 685, &c.).

foedera, the treaties originally made between Aeneas and Latinus.

[541—584. Aeneas sacrifices, sends fleet back to Ascanius, and selects warriors to follow him to battle. Euander then bids a touching farewell to Pallas, recalling the exploits of his own youth, and prays he may live to welcome him home, or die first if he is not destined to return alive.]

542. *Herculeis sopitas ignibus aras*, lit. 'altars slumbering with Herculean fires', artificial Vergilian for 'slumbering fires on the altars of Hercules'. [The comm. argue that the altar is not apparently the great altar, but a little shrine in the lodging of Aeneas where they are talking. True, if we take the poet strictly, which perhaps we need not do.]

543. *Larem...Penates*. The *Lar* was the tutelary spirit of the family, the founder, who was worshipped especially in the domestic rite: the Penates were *all* the household gods, including various sacred relics as well as private images of Iuppiter, Iuno, &c.

We have heard nothing of 'the Lar of yesterday', but it was customary for a guest to worship his host's Lar: and besides, Vergil is fond of adding touches indirectly to his narrative.

547. *qui sequantur*, 'to follow', final subj.

548. *prona*, i. e. with the current. Notice the elaborated repetition in other words in the next line.

550. *nuntia ventura.* Notice the strange rhythm.

552. *exsortem*, special use of Vergil's: 'chosen' out of the spoil, the Greek ἐξαίρετον δώρημα, the privilege of the general.

553. *obit*, 'covers', lit. 'goes *over*', common use of *ob* in comp. (*occulo*, *obduco*, *oborior*, *obligo*, &c.).

555. *litora regis*, i. e. the camp on the shore. [Con. reads *limina* with two MSS.: but the other is best supported, and if odd, is not less Vergilian for that.]

The 'king' is Tarchon.

556. *propiusque periclo it timor.* Simplest translation is 'and close on peril terror comes', i. e. the fear increases as the danger is more imminent. (*periclo* might be *abl.* 'by reason of' as G., but less naturally.)

Notice alliteration here: and the impressive sound of the next line, 'and larger looms the Shape of War'.

559. *inexpletus lacrimans*, a beautiful variation of phrase 'weeping insatiate', instead of *inexpletum.*

560. *si referat*, 'if he would give': the sentence starts without apodosis, and so *in the feeling* is equivalent to a wish: though a few lines further down there comes 'non ego nunc divellerer' &c., which serves as an apodosis, though irregular, see 568.

561. *ipsa*, Praeneste being here (as rarely) fem. Praeneste is a few miles S.E. of Rome, in a fine position, in a gap in the hills.

563. *Erulus*, only known from this tale; he is meant to be king of Praeneste, slain by Euander: Vergil perhaps invented the whole, perhaps embodied a local tradition.

564. *Feronia* a Campanian Nymph, about whom there were various local tales.

565. *terna arma movenda*, 'threefold arms was he to bear': i.e. as the sequel shews, he was slain and stripped, then came to life with a new set of armour, and then slain and stripped again, and again a third time.

568. *divellerer.* After *referat* the regular sequence would be *divellar*, and that would be a common conditional: but the wish being *hopeless*, the sentence naturally slides into the other form of the conditional, in which he treats it as something *already ordered otherwise.*

'If Iuppiter would give me back...I had not now been torn from thy embrace'.

The irregularity is therefore fully justified by the sense.

570. *dedisset funera*, 'dealt deaths'. About the facts we need not trouble: he says no more elsewhere; but he clearly means that the fierce tyrant Mezentius had insulted him, and attacked his city Pallanteum (urbem).

huic capiti, 'my head', 'me'.

576. 'If life mean to see him and to meet again, for life I pray'. Notice the beautiful and strange pathos and tenderness of this line, and generally of all this passage.

578. *sin aliquem*, 'if *some* dreadful chance', not 'if any' which would be *si quem:* the former is more effective: it more suggests his foreboding.

579. Notice *crudelem:* his life is then personified, it is a foe who tortures.

581. *sola et sera voluptas*, 'my late and lone delight', the very alliteration is pathetic.

584. 'Then sank, and his attendants bare him home'.

[585—607. The cavalry go forth, Pallas bright as the morning star. In a grove in a valley by the river of Caere, where is a fane of Silvanus, they find the Tuscan camp of Tarchon.]

585. *iamque adeo*, 'and now', 'so now'; *adeo* is often used as a mere enclitic to demonstrative words like *tu*, *ille*, *hic*, *nunc*, *sic*, *tunc*, &c., and requires often no translation.

588. *pictis*, 'inwrought'.

conspectus, a variation for the more obvious *conspiciendus*.

589. *Lucifer*, 'the light-bringer', name of the morning star, the planet Venus. The evening star they called Hesperus, without apparently finding out it was the same.

Venus rising just before sunrise, seemed to bring the daylight; hence the name, translated from the Greek (φωσφόρος).

591. *caelo* may be 'in heaven' or 'to heaven': but the abl. makes rather more natural sense.

596. Famous line, imitating the thing described in the sound: 'four-footed sound' is a strong instance of a transferred epithet.

597. [*Caeritis*, gen. of *Caere*.]

598. *late sacer*, 'worshipped afar'.

599. *nigra nemus abiete cingunt*, 'hem in the grove with black pines', i.e. the pine-grown hills shut in the sacred grove. [We might take it abl. of description, 'grove of black pines', but the other is more likely.]

600. *Silvanus*, an old Latin deity of wood and field.

Pelasgi, an old race of whom scattered traces only existed in Greece in historic times, mentioned by Herodotus and Thucydides; but whom tradition represented as formerly very wide-spread. The stories connecting them with Italy are unhistorical.

603. *tuta locis*, 'strong in position', variation for prose phrase, *tuto loco*.

605. *tendebat*, military phrase, 'was encamped', used in Liv. Tac. Caes.

[608—731. Venus brings Aeneas his new armour: he gazes at the shield whereon were wrought scenes of the story of the Rome to be: the tale of Romulus and Remus: the Sabine women: Mettus Fufetius: Tarquin and Porsenna: Horatius: Cloelia: Manlius: the Salii: Luperci: Hades: Actium, the battle and rout: Antony and Cleopatra: the triumph of Augustus, with the conquered barbarians in his train.]

610. *gelido secretum flumine:* the ablative of place: 'at or near' the cold stream. *secretum*, 'apart'.

It might be instrumental abl. 'parted (from his fellows) by the cool stream'; but this would make Aeneas on the wrong side of the water, which is unlikely.

[Some take it 'parted *from*': but *gelido flumine* surely describes the place where he was, not where he was not.]

611. *seque obtulit ultro,* though strictly first, is put second as being a minor detail.

ultro, lit. '*beyond*', used of acts unexpected, unprovoked, spontaneous, *beyond* what was necessary or common. Perhaps 'suddenly would almost give it here.

616. *adversa*, 'in front'.

617. *honore*, comm. dispute this, some referring it to the *beauty* of the armour, some to his mother's *presence:* but the natural meaning is surely the 'honour' of having arms made for him by the god.

620. *flammas vomentem*, 'shooting forth flame', only a heightened description of the bright gleaming metal.

622. *sanguineam*, 'blood-red', poetic looseness of colour-description (though the supernatural copper may be meant to have a special brilliancy). So in English ballads, 'the red red gold'.

caerula, 'dark blue'.

624. *electro*, 402.

625. *textum*, 'fabric', but in a strained sense, since it is properly used of *woven* or *plaited* things. Perhaps there is a suggestion of the primitive wicker shield in the word, though this is metal.

627. *haud vatum ignarus*, 'not unlearned in prophecy'.

Notice the curious idea that the god Volcanus derives his knowledge of the future partly from *vates* or inspired human beings. All through the ancient writers the gods have only an intermittent power of foretelling and foreseeing; indeed generally their faculties are not unlimited, only superhuman.

629. *pugnata*, constr. slightly stretched: *pugnare bellum* is hardly idiomatic.

630. *Mavors*, old form of Mars, the war god.

The allusion is to the well-known tale of Romulus and Remus, sons of Mars and the princess Rhea Silvia. The usurping uncle Amulius tried to drown the children, but the flooded Tiber cast them ashore at the N. W. corner of the Palatine, where a she-wolf found them, and carrying them into a cavern (Lupercal) suckled them.

631. *procubuisse* with *facio* rather a stretch of construction, but quite natural: instead of saying 'had made her lying', he says, 'had made her to be lying'.

This constr. is found even in prose, when *facio* means the other kind of *representation*, namely by *statement:* thus 'Plato construi a deo mundum facit', Cic. *N. D.* I. 8. 19.

634. *mulcere alternos*, 'caress them by turns'. Observe how Vergil gives us the illusion of the life-like carving on the shield. Of course this detail is impossible, since it implies *movement*.

fingere, 'mould'.

635. *sine more*, 'rudely', 'wildly', ravished. Livy's account of this famous tale is this:—the Roman state was in want of women: embassies to beg intermarriage had been refused: Romulus instituted games to Neptune, whither flocked crowds of Sabines; and at a given signal the Roman youth pounced upon the Sabine maidens and carried them off (I. 9).

636. *consessu caveae*, 'in the thronged seats'.

cavea, properly the 'hollowed-out' part of a theatre, i.e. the tiers of benches: here used of the Circus.

magnis Circensibus actis, 'at the great games': notice *actis* without any notion of *past* in it, see 407: so 'cantu *solata* laborem', *G.* I. 293, '*operatus* in herbis', ib. 339.

The Circus-games were first established by Tarquinius Priscus, a later king, who made the circus: Romulus' games are called *Consualia* from Consus, name of *Neptunus Equester*.

637. *consurgere*, the inf. is in substance the same usage as *ludere*, *lambere*, &c. above, since *addiderat* is equivalent to 'he had also made'.

638. *Tatius* was a king of the Sabines: *Cures* his town. After the rape, war arose between the two nations, which was appeased by the intervention of the Sabine women.

642. *Mettum.* The story briefly was this:—Mettius Fufetius (or Mettus) dictator of Alba (*Albane* 643) was called in to help the Romans, under Tullus Hostilius, against some neighbours. Mettus came, but in the midst of the battle drew off his troops and awaited the end of the contest. Next day the Albans were disarmed and Mettus torn to pieces by chariots driven in opposite directions, as reward for his base desertion.

643 *maneres*, past jussive 'thou shouldst have kept thy word': as *maneas*=debes manere, so *maneres*=debebas manere. See Roby's *Lat. Gr.* p. 260.

dictis, abl. properly of place, 'to abide in his word': so we find stare sententia, and stare in sententia, which points to the origin of the use.

644. *Tullus* Hostilius, the king of Rome, see 642.

646. Another scene. *Porsenna* the Etruscan king of Clusium tried by force to make the Romans receive back their expelled king *Tarquin*, whose rule had been intolerable: the Romans preferred to fight the banded Tuscans.

650. *aspiceres*, 'you might have seen', had you been there. Here again the true meaning of the imperf. conditional is clear.

auderet, the subj. is due to the virtual *oratio obliqua*, see 130.

Horatius Cocles was the hero who guarded the Tiber bridge till it was hewn down, then swam the river safe to the farther shore.

651. *Cloelia*, a Roman maiden, who, given as a hostage to Porsenna, escaped by swimming the Tiber, but was sent back by the Romans. The generous foe restored her along with her companions.

652—662. Another scene. In 390 B.C. the Gauls had taken Rome and were trying to carry the citadel on the Capitol. Manlius (consul of 392) was awoke by cackling geese, and hastily collecting a few followers thrust back the ascending Gauls.

652. *Tarpeia*, 347.

654. 'And the palace of Romulus was stiff with new thatch' is what he means to say: but he heightens the effect by transferring the adjectives: 'the thatch of Romulus' is a more pointed way of putting the contrast between the ideas 'palace' and 'thatch'.

The difficulty about this line is that the *casa Romuli* (a hut which the Romans are said to have kept constantly fresh thatched), was on the *Palatine*. No satisfactory solution has been offered of this. [Servius' statement that Vergil refers to the Curia Calabra (an old court-house belonging to one of the wardships or curiae) scarcely suits *regia* or *Romuleo:* Mr Burn however adopts it (*Rome and Campagna*, 187).]

655. *auratis...argenteus* refer to the metals in which they were worked.

658. *dono noctis opacae*, rhetorical amplification of *tenebris*.

659. *ollis*, 94.

660. *virgatis sagulis*, 'striped cloaks'; *virgatus*, 'with bands or bars like shoots (*virgae*) of a tree'.

661. *Alpina*, i.e. native, for these Gauls lived at the foot of the Alps.

663. *Salii*, 285.

Luperci. At the shepherd festival (compare 343) in honour of Lupercus, the priests (called Luperci) ran about half-naked with goat-skin thongs. To be touched with these was a cure for sterility.

664. *apex*, a cap with wooden peak and tuft of wool, worn by the flamens or priests.

ancilia, 285.

666. *pilentis*, 'four-wheeled cars' with cushions. The matrons after capture of Veii, 395 B.C., gave their gold to the state to pay a debt due to Apollo; and their reward was to ride in these *pilenta* at the sacred processions. The story is told Liv. V. 25.

hinc procul, &c. A strange scene he depicts here; the realms below with Catiline as a type of evil and Cato of good.

667. *Dis*, one of the names of Pluto, god of the lower realms or Tartarus.

668. *Catilina*, L. Sergius, a young Roman noble of infamous character, who in B.C. 63 headed a conspiracy against the government. Cicero the great orator was consul for that year, and detected the plot, arrested and executed some accomplices. Catilina fled but was overtaken, and fell in a bloody battle. He is the proverbial ruffian and traitor of the Roman writers.

minaci, &c., 'hung on a threatening rock', probably threatening to drop him, not to fall on him.

670. *Catonem*, the younger, called Uticensis (from Utica in Africa where he died), lived 95—49 B.C., and was a model of rigid uprightness and strictness of life in an age of decaying morality.

673. *in orbem*, 'in a circle' (acc. because they were constantly *coming into forming* a circle), cf. *in numerum*, 453.

675. *Actia*, the famous promontory of the Ambracian gulf on the west coast of Greece, where in B.C. 31 the fleet of Augustus (then Octavianus) met those of Antony and Cleopatra, and by the desertion of Cleopatra in the battle were completely victorious. The importance of

Actium was the fact that it was the end of the internal struggles at Rome. A year after came the conquest of Egypt and the deaths of Antony and Cleopatra, and two years after the temple of Ianus was closed, and there was universal peace.

676. *videres*, 'you might have seen', plainly = *cernere erat*. See 650.

677. *Leucaten*, the southern promontory of Leucas, island or peninsula (for the rock was artificially cut) south of Actium.

fervere, *e* short, the older form, the 2nd conj. being later formation; so *fulgĕre*.

679. A typical Vergilian line, majestic in its sound, and touching, with the right touch, the patriotism and piety of every Roman reader. He could not have more skilfully suggested that Augustus represented all that Rome held dear, as against the dissolute renegade Antonius.

Notice the skill of the weighty spondee, after the dactyls, making the 'Great gods' the climax.

680. *tempora flammas*, 'his brows shoot double flames', means simply that he is represented with bright helmet. See 620.

681. 'his father's star arises on his head' alluded to the tale that in B.C. 43, Octavianus was giving games in honour of Iulius Caesar, his adoptive father (murdered B.C. 44), when a comet appeared, which was popularly supposed to be 'the star of Iulius' (Hor. *Od.* I. 12. 47, 'Iulium sidus'; Verg. *Ecl.* IX. 47, 'Caesaris astrum'), and Augustus afterwards wore a star on his helmet in memorial of it. This is the star meant here.

aperio, 'to bring into view'; *aperior*, 'to come into view', nautical phrases: aperientibus classem promontoriis (Liv. XXII. 19); aperitur Apollo (of Actian temple), Verg. III. 275.

682. M. Vipsanius *Agrippa*, the devoted friend, general, and minister of Augustus, who won Actium. In 36 B.C. he defeated Sextus Pompeius at sea, winning the *rostrata corona* or great sea-decoration. The lesser decoration was called *navalis corona*, and Vergil here skilfully combines the two. The *rostra* or 'beaks' of the ships were on the crown, so it is possible for him to say—

'whose shining brows are beaked with the naval crown'.

685. *hinc*, 'on the other side', as *hinc* 678 is 'on the one side'.

Antonius, the great rival of Octavianus, who in 42 B.C. patched up a temporary peace (the triumvirate) with him, obtaining the East as his share of the empire. He defeated (through Ventidius his officer) Parthians in B.C. 39—8, Armenians in 34. He was madly devoted to Cleopatra, queen of Egypt, and was slowly becoming a regular Oriental, when came Actium and the end.

686. *victor ab*, 'come back a conqueror from'; *litore rubro*, 'the red seashore', i.e. the 'Erythraean' sea, all the sea round Arabia, including Red sea and Persian gulf.

688. *Bactra* is Balkh, capital of the district between Hindoo Koosh and the Oxus, i.e. the N.E. of Afghanistan. Vergil uses the word to describe a typically remote region.

689. *ruere*, histor. inf. 35.

690. *tridentibus:* the 'beak' (lower part of the prow) was often divided into three points or peaks, one above another.

692. ' *Cycladas*, the western islands of the Greek archipelago.

693. 'with such mighty weight (so mightily) the warriors throng the towered ships'. This seems the best rendering of a passage whose difficulty has been a little overlooked.

Con. can hardly be right in taking *puppibus instant*, 'urge on their ships'; nor can *mole* go with *puppibus* (as Lee and Lonsdale translate).

Probably the phrase has become obscured by elaborating, as often is the case. The sense is, 'You would think they were islands floating or mountains clashing: with such mighty mass'....*they sail*, he was going to say; but elaborated it into 'the warriors stand on the towered poops'; the crowds of soldiers (*viri*) increasing the momentum.

[It might also be 'So mightily they press (the foe) with their towered poops'; but there would then be a double ablative with the verb.]

694. *stuppea flamma*, 'flaming tow', arrows carrying flaming tow to burn the ships.

telis volatile ferrum, 'iron flying in (*or* with) darts', a truly Vergilian expression for 'flying darts of iron'. Compare *virgulta sonantia lauro, fumea taedis lumina*, VI. 593.

695. [Neptune is god of the sea; so *arva Neptunia* is the sea.]

696. *regina*, of course Cleopatra, with an Egyptian (*patrio*) cymbal.

697. *a tergo*, 'behind her' in the shield. Vulcan represents thus her death as imminent. The tale was that she died of the bite of asps, introduced at her desire in a basket of flowers.

698. *monstra*, 'strange shapes', he is thinking of the cow-headed Isis, the ram-headed Egyptian Zeus, the cat-mummies, &c., of which Herodotus (II. 42 sqq.) tells. *Anubis* had a dog's head.

701. *Dirae*, the Furies.

703. *Bellona*, Latin goddess of 'war'.

704. *Apollo* had a temple at the Promontory, high and visible afar (*desuper*).

706. *Sabaei*, Arabian tribe on the Red sea, the ancient Sheba.

708. *iam iamque*, 'just just loosing', C. The repetition admirably expresses the life-like carving, catching her just in the act. So of a hunting dog; *iam iamque tenet*, XII. 754, of a person on the point of yielding, *iam iamque flectere coeperat*, XII. 940.

710. *Iapyge*, the W.N.W. wind, blowing off the Iapygian or Apulian promontory, which would blow her straight back to Egypt.

711. 'opposite' on the shield.

713. *caeruleum*, 'dark-blue', regular epithet of water and water-gods. *latebrosa*, the Nile being proverbially the unexplored river.

714. *triplici*, for victories over Dalmatia (34—33), Actium (31), Alexandria (30), the triumph was in B.C. 29.

716. *ter centum*, the number of course exaggerated; but it was one main care of Augustus to restore the national religion, and therefore the shrines. See Introduction, p. 9.

718. *arae*, i.e. with fires on them; but the expression certainly

reads as if altars may have been built for the occasion before many of the temples.

720. *Phoebi.* Augustus built in 28 B.C. a temple to Apollo on the Palatine; and the picture here (a kind of climax to the triumph) represents him seated on the threshold, and all nations of the earth humbly presenting gifts.

724. *Nomades*, the 'wandering' Numidians, IV. 320.

Mulciber, one of the names of Vulcan.

725. *Lelegas*, an old race, originally spread over the coast of Asia Minor.

The *Carians* lived in south of Asia Minor.

The *Celoni* beyond the Danube.

727. *Morini*, on the North sea near Ostende.

bicornis, see 77. Some refer it (probably wrongly) to 'two mouths'.

728. *Dahae*, a Scythian tribe east of the Caspian.

Araxes, the great river Aras of Armenia.

'It was only by a poetical licence', says Merivale (ch. XXX.) speaking of this line, 'that the compliments of the rude chieftains of the Caspian or the Caucasus could be interpreted into tokens of submission'.

731. This grand line, such a stately climax to a splendid passage, 'Lifting on his shoulder the fame and fortunes of his sons', was positively objected to by old critics quoted in Servius as 'superfluously and uselessly added, and unsuited to the dignity of the passage'. There is no accounting for tastes.

THE AENEID.

BOOK IX.

[1—24. Iuno sends Iris to tell Turnus that Aeneas is gathering aid from Euander and the Tuscans: now is his time.]

1. *penitus* (strictly 'within', 'deep in', cf. *penetro*, *penus*) comes to mean 'utterly', 'completely': so *penitus diffido*, *p. abrasa*, *penitus perdo* (Cic.). Here with *diversa*: 'while these things are passing in the far distant parts', i.e. simply 'far away'.

2. *Iris*, see note on line 5, below.

Iuno, daughter of *Saturnus*, father of the elder gods, Iuppiter, Iuno, Dis, &c.

3. *luco*, abl. of place, without prep., very common in V.

4. *Pilumnus* was a rustic Latin god, mythic ancestor of the nymph *Venilia* who was the mother of Turnus: *parens* means therefore 'ancestor': Pilumnus is called X. 619 *quartus pater* of Turnus, i.e. great-grandsire.

5. Vergil follows the Greek tale which makes Iris (rainbow-goddess) daughter of Thaumas (θαυματ- 'marvel'). Hesiod *Theog.* 267. *Thaumantias* is the Greek fem. patronymic.

6. *divom*, old form of gen. plur. like *deum*, *caelicolum*, *Aeneadum*, &c.

6, 7. 'Turnus, behold, what no god had dared to promise to thy prayers, the rolling day has brought unbidden'.

7. *auderet*, conditional past: 'would have been daring' literally.

volvenda, in its older sense, purely participial, 'rolling'. The same use of the suffix *-ndus* is seen in *secundus* 'following', *rotundus* 'wheeling', *blandus* literally 'breathing'. The same or a very similar participial use of the gerund and gerundive is seen in *ad regnandum*, teritur *habendo*, legibus *scribundis*, &c.: and the regular use, implying *fitness*, *duty*, *need*, &c. was derived from the earlier.

The use is an ancient one, imitated (as V. was so fond of doing) from Ennius and Lucretius: thus *volvenda sidera* Lucr. V. 504, *volvenda aetas* V. 1276, *volvendus clamor* Enn. *Ann.* 520. So also *volvendis mensibus* *Aen.* I. 269.

ultro, lit. 'beyond', i.e. beyond what might be expected: so, as often, unprovoked, unbidden, of its own accord.

8. *urbe*, the camp-settlement near the Tiber (VII. 107—127); Aeneas is described VII. 154 as having *molitus moenia fossa*.

9. *Palatini...Euandri.* Euander king of the Arcadians, a small Greek tribe of colonists settled on the site of future Rome, on the Palatine hill. Euander, descended from the Arcadian hero Pallas, had a son of the same name, and his town was called *Pallanteum*. Vergil evidently connects this with the well-known name *Palatinus*, of course fancifully.

Observe *petit* with *i* long, probably the original quantity of the present third singular. (Some take it as a contracted perfect, for *petiit*: possible, but hardly so natural here as the present.)

10. *nec satis*, 'nor is that enough', i.e. 'nay more'; the emphatic pronoun rather oddly omitted.

Corythus was (by the story) the old founder of Cortona in Etruria: *Corythi urbes* therefore means the Etrurian cities, whose troops Euander had offered to Aeneas (VIII. 478—519). See Outline of Story, Introduction p. 61.

11. 'And arms his Lydian band, a rustic troop', *collectos agrestes* being apposition. I keep the reading of the best MSS.: though it would be more in Vergil's manner to say *et collectos*, which one MS. has. The apposition is rather harsh.

Lydorum, because of the old tradition that the Tuscan settlers came from Lydia under a Lydian prince Tyrrhenus (VIII. 479).

13. *turbata arripe castra*, 'surprise and seize the camp'.

14. *paribus* 'even', describes the poise and symmetry of his flight.

15. 'Cleft her bow beneath the clouds', unusual but expressive phrase, *seco* being used as in *viam secare*. Iris was the goddess of the rainbow.

16. *adgnovit*, 'knew her' by the rainbow.

19. *unde haec...tempestas*, 'whence is this sudden brightness in the sky?' (C.). *tempestas* means simply 'weather' here as often: we find the word with *serena*, *liquida*, *egregia*, as well as the more ordinary use of storms and bad weather.

20. 'I see the heavens break open in their midst, and the stars straying o'er the sky', a fine imaginative line, from Homer. Vergil however characteristically adds the effective but less natural term *palantes*; and it is also to be noticed that he gives a supernatural character to what in Homer is merely an ordinary but beautiful sight, by putting it in the daytime, while Homer describes the clearing of the sky by night. [See Tennyson's fine version of the Homer passage:

> 'As when in heaven the stars about the moon
> Look beautiful, and all the winds are laid
> And every height comes out, and jutting peak
> And valley, and the immeasurable heavens
> Break open to their highest'.]

21. *polo*, poetic *local* use of abl.

22. *quisquis* seems odd after calling her by name '*Iri decus caeli*': but it is really reverential, as though Turnus would not pry into the personalities and secret councils of the gods. So Aeneas says (IV. 577) *quisquis es* to Mercury: it was thought safer to be vague in addressing gods.

In Homer (XVIII. 182) it is all simpler. Iris answers the question, Ἥρη με προέηκε.

23. *summo hausit de gurgite.* Somewhat similarly Aeneas (VIII. 69) before praying to the river-nymphs and the Tiber 'takes up water in his hollow palm'.

[25—76. The army advances like a stream: the Trojans see them come, and obeying Aeneas' order, shut themselves in their camp. Turnus rides round, but finding no entry, decides to burn the fleet.]

26. *equom* (*old* form of gen.), *pictai* (also old form) are genitives of respect, common with adjectives and participles describing abundance.

pictus probably means 'broidered', whether with gold or needlework (*pictus acu*).

27. *Messapus,* a noted horseman, son of Neptune, captain of a band of Tuscans from the places near Rome to the N. (VII. 690—700).

28. *Tyrrhidae,* sons of Tyrrhus or Tyrrheus, the forester of king Latinus (VII. 484).

29. Spurious: introduced from VII. 784 to give a verb to Turnus: but he is better without one; *dux* is quite sufficient.

30. Notice the alliteration which with the spondaic rhythm imitates subtly a strong calm river.

septem, a poetic number for a river with many mouths.

sedatis, 'stately', 'calm'.

31. *per tacitum,* 'in silence', like *per mutua* VII. 66. So with *subst.* V. uses *per scelus, per artem.*

aut pingui flumine Nilus, &c. It seems at first sight rather strange to compare the army both to the *rising* (*surgens*) Ganges and the *falling* (*refluit*) Nile. But the fact is, the comparison in both cases is to a *strong* but *quiet* stream: and the poet makes the Nile *refluens,* because the army is like the brimming river, but not like an inundation. For the simile see Introduction, p. 66.

32. *alveo,* last two syllables coalesce into one (*synizesis*).

33. *nigro glomerari pulvere nubem,* lit. 'a cloud gather with black dust', Vergilian variation for 'a gathering cloud of black dust'. Similar expressions are *virgulta sonantia lauro, pictas abiete puppes.*

35. *ab adversa mole,* 'from a height that fronts the foe', *moles* being a tower or a rampart. Caicus is on the look-out, sees the foe coming, and turns to rouse his friends.

36. 'What is that black swarm of darkness, moving onward?'

37. *ascendite* not *scandite* must be right reading, for the sake of rhythm and metre, even if it were not well supported by MSS. as it is. *citi,* adj. for adv., common in poetry.

40. *optimus armis,* 'bravest warrior'.

41, 2. 'Should any chance befall, they must not dare to array their line nor trust the field'.

si fuisset is the regular oratio obliqua for *si fuerit,* the words he

used. So II. 94 me, fors *si qua tulisset*, promisi ultorem: II. 189 *si* vestra manus *violasset*...tum magnum exitium...futurum.

43. *servarent*, 'guard': i.e. be defensive, not offensive.

44. *monstrat*, 'bids', a slight extension of meaning, such as the poet is fond of.

47—51. There is a difficulty of construction here. What is the verb to *Turnus?* Most edd. read the passage with colon or semicolon at *adest*, and full stop at *rubra*, 50. Then we must translate:—'Turnus, as he had outstripped the sluggish line with his swift march, escorted by 20 chosen youths unawares descends upon the town', i.e. in English we have to omit the *et*, and suppose with C. that *et* couples *comitatus* and *improvisus:* though this is rather harsh. Possibly Peerlkamp may be right for once, reading *comitantibus*.

Gossr. and Ken. followed by Pap. make *adest* dependent on *ut*, and *maculis—rubra* parenthetic. Thus *ait* becomes the principal verb, and we translate:—'Turnus, as he had outstripped...and came unawares upon the town,—borne by a piebald Thracian horse, and sheltered by golden helmet with red crest—Now, he cries,......'. This removes the structural difficulty, but the rhythm becomes less natural, and the parenthesis is awkward.

comitatus, with the abl. not *instrumental*, but a strained use of the abl. of *attendant circumstances*. So I. 312 *uno comitatus Achate. comitatus* as it were is substituted for *cum*.

51. Sentence broken effectively: 'Is there one, my men, he cries, who first against the foe...?' i.e. 'who will be first with me...'.

52. *attorquens*, the preposition as in *adducto nervo*, 'drawing *back*' (lit. 'close up to him') the weapon.

53. *principium pugnae*, acc. of apposition to the act; like *tormenti genus* VIII. 487, *triste ministerium*, &c.

sese infert, like *se ferre*, with a notion of stateliness or display: 'strode mightily to the field'.

54. The MSS. and edd. are divided between *clamorem* and *clamore*. The latter, as the harder, is possibly the right one: 'his comrades second him with a shout': but *clamorem* is more natural and easy: and the variation *clamorem*,...*fremitu*, is more like Vergil.

55. 'They marvel at the coward hearts of the Trojans, that they dare not trust themselves to the level plain &c.' The construction is varied but the variation is quite easy and natural.

57. *castra fovere*, 'hug their ramparts', contemptuous forcible expression.

turbidus, 'troubled', 'restless'.

58. *per avia*, 'where no way is': cf. 30.

59. For the simile see Introduction, p. 66.

60. *caulas*, Lucretian word (connected with stem CAU-) meaning 'hole', 'opening': Lucr. speaks of *caulas corporis*, *caulas aetheris*. So here it probably means the 'gate' or 'opening' of the sheep-cote.

61. *super*, rather fanciful use of the prep.: he only means 'at dead of night'.

62. *balatum exercent*, 'bleat loudly'.

62—4. 'He, fierce and savage, roars with baffled rage (lit. 'against

those that are far away'): the long-gathered fury of famine vexes him, and his jaws dry of blood': compressed and elaborated force of diction, as often in Vergil's similes.

64. *siccae sanguine*, abl. of separation, as after *vacuus*, *careo*, &c.: so again VIII. 261.

67. The (deliberative) subjunctives depend loosely but naturally on *dolor*. 'His strong limbs glow with wrath, [at a loss] which way &c.' So somewhat similarly II. 3 iubes renovare *dolorem* Troianas *ut* opes... *eruerint*.

quae via...excutiat, 'what way...may dislodge from their rampart the sheltered Trojan...', a bold use (for Latin) of the abstract *via* as subject to *excutiat* and *effundat*. He means of course 'by what attack *he* may dislodge', &c.

68. *aequum*, 'the plain': others *aequor*, commoner but less well supported.

71. *incendia*, 'fire'.

74. *accingitur*, reflexive, 'gird themselves'; so *insternor pelle* II. 722, *cingor fulgentibus armis* II. 749.

76. *commixtam*, 'mingled', i.e. with the smoke and fire. *Volcanus* used for 'fire', as *Bacchus* for 'wine', *Ceres* for 'corn', &c.

[77—122. What saved the ships from fire? Cybele mother of the gods had prayed Jove for these ships built of her sacred wood. Jove had promised immortality to such as escaped safe to Italy. So now a flash was seen, a voice was heard from Ida, bidding the ships go free: they dip beneath the sea and emerge as nymphs.]

79. "'Tis a tale told long ago, but famous for ever': the antithesis being between the *antiquity* of the story and the *freshness*: it has not been obscured by age.

fides, lit. 'belief' (not as C. 'evidence', which is needlessly artificial).

80. *Ida*, the mountain of the Troad where the wood for the fleet was cut.

81. Notice the alliteration.

82. *Berecyntia*, Cybele, mother of the gods, according to the tale which was brought with the worship from Phrygia into Italy. The centre of the worship was apparently the Phrygian mountain Berecyntus.

84. *domito...Olympo*, 'demands of thee, now lord of Olympus'. The story was that Cybele had helped Jove in his struggle with his father Saturn: and this is therefore a veiled reminder of what he owed her.

Olympus, Mysian mountain regarded in the Homeric poems as the home of gods.

85—7. As it stands this must be rendered, 'I have a pine forest beloved for many a year: on the mountain-top was a grove whither they came to worship, gloomy with dark firs and maple trunks'. So G. W.

This may be right, though it is odd to speak of a grove in a pine-forest, and *pinea...picea* is an unlikely repetition. It is possible therefore that this is one of those places where we have *two different versions* of what the poet meant to say, as though he had written it two ways and not revised. Accordingly, with K., I have marked it as doubtful.

88. *Dardanius*, 'Trojan', from Dardanus, mythical ancestor of the kings of Troy.

The 'Trojan youth' is Aeneas: warriors are often called *iuvenes* in heroic poetry; and moreover this was before Aeneas' years of wandering, a long time before the events of the book.

89. 'Now anxious fear frets my troubled soul', the pressure of the anxiety being expressed by the accumulation of phrase [*anxius angor* is Lucretian].

92. *ortas*, acc. inf. after *prosit:* 'let it profit them *that they grew*'.

93. 'Who sways the starry world', stately formal expression for Iuppiter.

94. *istis*, either (1) 'for those ships of thine', or (2) 'by those prayers of thine': as there is no substantive, perhaps the latter is more likely.

96. *fas habeant...*, deliberative subj., 'shall they have immortal power?'

certus...incerta, 'shall Aen. steer safe through shifting perils?'

The antithesis between *certus* and *incerta* is a little artificial, but describes really the *unwavering and secure course* of Aeneas, and the *shifting variety* of the perils. The phrase is imitated from Ennius, *amicus certus in re incerta cernitur.*

99. *Ausonios*, one of the numerous poetic words for 'Italian' like *Hesperius*, *Oenotri*, *Aurunci*, &c. The *Ausones* were strictly a tribe on the S.W. of Latium and the coast of Campania.

100. *Laurentia*, 'Latin', from Laurentum, chief town of king Latinus. See note on 274.

102. *Doto* and *Galatea* are sea-nymphs, daughters of the old sea-god *Nereus*, according to the Greek tales here adopted.

104. Homer says (*Il.* XV. 37), 'the water of Styx, the mightiest and most dread oath for the blessed gods': and this passage is merely an amplified and adorned rendering of that. The *Stygius frater* is Dis or Pluto, god of the lower regions.

'The banks seething with pitch and murky whirlpools' are a natural description of the river of Hades: *torrens* refers to the turmoil of the waters, not as some have supposed to their heat.

107. *Parcae*, 'the fates'.

108. *debita*, 'ordained', lit. 'due'.

Matrem is of course Cybele.

110—112. The description is mysterious and miraculous: not as some explain, a thunderstorm, but wonderful sights and sounds to mark the coming and the presence of the Divine power.

'A new light fell on men's eyes, a huge cloud sped across the sky from the East...'.

111. *Aurora*, goddess of the Dawn: see note on 459.

112. 'The troops of Ida' are the worshippers and attendants of the goddess; cf. III. 111 *Corybantiaque aera*, 'the Corybantes with their cymbals'.

114. *trepido* implies hurry, bustle, excited endeavour, &c.: 'be not troubled, Trojans, to defend my ships'. Notice the prolate infinitive, which the poets (Vergil particularly) use with many more verbs than the

prose-writers, in fact with any verb implying refusal, wish, order, haste, intention, &c. Vergil has the infinitive with *hortor*, *impello*, *adgredior*, *insto*, *ardeo*, *tendo*, *suadeo*, *abnego*, *agito*, *monstro*, *fugio*, *oro*.

119. 'Like dolphins dip their beaks and dive to the watery deeps: notice the extreme beauty of the suggested simile, only touched by the poet and not worked out: the brightness, the rapid motion, the life of these supernatural barks all given by *delphinumque modo*.

122. *pontoque feruntur*, Vergil's wide use of the local abl., 'and float upon the sea'. The sentence ends here, evidently: line 121, given in the text enclosed in brackets, is absent from the leading MSS., is found elsewhere (x. 223), and is here quite needless, spoiling the run and the point of a lovely passage.

[123—167. Turnus encourages his men: 'See, the Trojans are now cut off from the sea: take heart: the fates do not terrify me: I have my fates, I have suffered like Menelaus: these men trust vainly in their camp, we will make open war on them, not like the Greeks with their treachery: meanwhile, rest and await the battle'. They obey, and pass the night in sport and carousal.]

125. The personification of rivers is so common in poetry that the metaphor *pedem* is not surprising. *Tiberinus* is one of the names of the Tiber.

127. *ultro*, see line 7; here it implies *the strong initiative* of Turnus: not content with being merely undismayed, he *actively* encourages others. We may perhaps construe: 'himself he heartens them with words, himself he chides them'.

128. *his*, dat. and emphatic: ''tis from them [Trojans] Iuppiter himself withdraws his aid: they wait not for Rutulian fire and sword', i.e. to destroy them: the gods destroy them by taking away their ships.

131. *rerum pars altera*, 'half the world', a stately expression for 'the sea'.

135. 'Enough has been given to their fates and to Venus, in that they have touched &c.' [Venus as the mother of Aeneas protected and helped the Trojans all through.] The fates were the oft-repeated promises that they should reach the western land.

136. The point of Turnus here is: 'the fates only destine the Trojans to reach Italy: I have my fates too, viz. to destroy them now that they have come'. There is no need to ask what fates or oracles Turnus means: he is naturally expressing his own 'audacious' confidence that he will win. Moreover he had been expressly bidden by Iuno through *Allecto* VII. 426 to 'lay low the Tuscan ranks'.

138. *coniuge praerepta*, the abl. abs. here gives the ground for the vengeance: 'to hew out the accursed stock, who snatched my bride from me', though Lavinia was at most only betrothed to him.

139. *iste dolor*, 'that grief you know', *iste* referring as always to the persons addressed, viz. the soldiers of Turnus.

The grief is the loss of a *coniunx*, Lavinia in this case, Helen in the other. The ref. is to the well-known tale how Paris prince of Troy stole away Helen wife of Menelaos son of Atreus, who with his brother Agamemnon [*Atridas*] was king of Argos or Mycenae.

140. *sed* gives the *objection*, like *at* in prose. 'But [you may say] one ruin is enough', i.e. you may think the gods can't destroy the same race twice.

141. 'It might have been enough to sin once in time past (*ante*), utterly loathing [as they must] well-nigh all womankind'. Turnus' answer to the objection [see last note] is this in substance: 'One ruin enough', you say? I reply, one sin should have sufficed; you would have thought men who had suffered so for a woman's wrong would not commit the same wrong again. But if they sin twice, why should they not suffer twice?

fuisset might be past jussive 'it ought to have been', like *vocasses* IV. 678, *tulissem* IV. 604, *maneres* VIII. 643: but quite as likely it is merely 'it might have been', potential, a milder and more ironical way of expressing the same thought.

143. *leti discrimina parva*, 'a span from Death', 'slight bulwark against death': a rather bold and strained use of language. The genitive is the Greek gen. of respect, so widely used by Augustan poets: 'partings of' being used for 'partings from'.

147. *apparat*, 'makes ready', vivid use of present for future, like *congredior* XII. 13, *quid ago?* XII. 637.

148. Sense: I do not need the sword Achilles had, forged by Hephaistos (Volcanus): nor the 1000 ships which the Greeks brought against Troy.

150. 'Darkness and coward stealth let them not fear', *furta* being poetical unusual word for silent stratagem; incidents like night attack, ambush, the wooden horse, &c.

If line 151 is read it means: 'Darkness and the cowardly theft of the Palladium, stolen after slaughter of the citadel guards, let them not fear.' But the line occurs II. 166, and *caesis summae custodibus arcis*, there appropriate, is here intolerably awkward: and so, though in all MSS., should be rejected.

The poet is very likely thinking of the theft of the Palladium as well as other things: but *furta* is far better if understood in a wider sense.

153. *certum est*, ''tis our resolve'.

154. *faxo ferant*, 'I will see to it that they say': the contempt is heightened by the almost colloquial character of the expression.

faxo, *fac-so*, old future formed with the same suffix as the Greek -σω. The construction of *ferant* is oblique jussive, depending on *faxo:* so *velim facias*, *licet venias*, *suademus abeat*, &c.

rem esse, 'they have to deal', again a strong colloquial expression.

Danais, one of the many poetic names of the Greeks; who are also called *Grai*, *Achivi*, *Argivi*, *Pelasgi:* also adj. *Argolicus*.

Pelasga, poetic name for 'Greek': the Greek poets call Argos *Pelasgia*. The real Pelasgi were an old race widely scattered through Greece, of which in historic times only a few isolated remnants were left.

156. *adeo*, as often, enclitic to demonstratives, '*now* then'.

157. *quod superest*, 'for what remains'. *bene gestis rebus*, because they had thoroughly alarmed their foe, as they thought, line 55.

158. *pugnam sperate parari*, 'look for the battle to begin'.

spero used effectively with notion of joyful expectation.

161. *servent*, final use of subj. after *qui*.

164. *variantque vices*, 'and take their turn': sentry and outpost-duty is what he is thinking of.

165. *vertunt*, poetic variation for *evertunt*, 'empty' the bowls, presumably into the drinking cups, according to the usual custom of the carouse. The phrase is from Ennius.

166. Strained and abstract expression: 'the watch prolongs the night sleepless with play': he means 'the guards spend the long night sleepless in play'.

[168—175. The Trojans watch them anxiously: Mnestheus and Serestus order all things and allot the posts.]

168. *super*, adv. 'above', i.e. 'from their *high* rampart'.

170. 'They yoke the bridges and the outworks', *iungunt* being used (by the figure called *zeugma*) in two senses: they 'yoke' the bridges by fastening them: the outworks by connecting them with each other or the wall.

173. *dedit*, 'appointed'.

174. *sortita periclum*, 'parting the perils among them', each taking his due share.

175. 'Take post, and ser e their turn, each to his place'.

[176—223. Nisus and Euryalus and their love. Nisus says: 'I have a great impulse to do deeds of valour: the Trojans are lulled in sleep'. Euryalus begs to accompany him in any danger, and in spite of Nisus' pathetic self-devotion will take no refusal, and they march forth.]

177. 'The huntress Ida' must mean Ida the nymph, whom we do not elsewhere hear of, but who is doubtless a nymph of the mountain Ida.

Hyrtacides, Vergil often adopts for his secondary characters Greek names from Homer. In the second *Iliad* we have a 'son of Hyrtacus' who comes from Arisba (a city of the Troad).

182, 3. *pariter*, 'side by side', *communi*, 'together', are the emphatic words.

tum quoque, 'now too'; the previous lines having given the *general* description of their love and inseparable friendship.

186. *invadere*, 'to essay', slightly strained use, but a fine stately word.

187. *agitat*, 'is astir', 'is eager'. For inf. see note on 114.

191. *quid dubitem*, 'what I am planning'. *dubito* is occasionally used with acc. or object clause meaning 'to consider' (Cic. Terence, Tac.).

192. *populusque patresque*, 'fathers and common folk', i.e. senators and people, a Roman expression, transferred, as so often happens in Vergil, to heroic times. He is fond of thus casting the glory of antiquity on Roman institutions.

196. *muros*, the 'walls', *moenia*, the 'buildings' or 'fortress' of the city. So II. 232 *dividimus muros* ('we breach the walls') et *moenia pandimus* ('and lay open the fortress'): VI. 549 *moenia triplici circumdata muro*.

Pallantea, adj. 'of Pallanteum', see note on 9.

199. *summis rebus*, 'thy high purpose': *res*, a vague word of which

Vergil is very fond, and which has to be carefully translated with reference to the context.

200. *fugis*, with inf., see 114.

201. *Opheltes*, Greek name borrowed by Vergil (as often is the case with his secondary personages) from other Greek traditions or stories.

202. 'Amid the Grecian terror and the woes of Troy', fine rhetorical expression for the sufferings of the siege. (*Argolicus*, see note on 154.)

203. *sublatum erudiit*, 'reared me and trained'. *sublatum*, lit. means 'lifted me', 'took me in his arms', and refers to the Roman custom of the father taking up the new-born child from the ground, as a formal acknowledgement that it was his. *suscipere* is also used as well as *tollere* for this, see IV. 327 *si qua mihi suscepta fuisset soboles.*

nec tecum talia gessi, 'not such my exploits wrought with thee' that I should leave you now.

205, 6. Notice the strange dignity and pathos of these beautiful lines, 'Here, here is a soul that scorns the light, and holds that honour, whither thou wouldest reach, cheaply purchased with life'.

istum, as usual referring to the person addressed.

208. *ita*, 'so', i.e. as I speak true: a form of affirmation.

209. *aequis*, 'favouring', lit. 'fair'. Just so *iniquus* often means 'unfavourable'.

211. *in adversum*, 'to harm': the idea of 'encountering' suggesting and involving the idea of *peril* or *evil*.

214. This is read two ways: either (1) *mandet humo solita, aut si qua* &c., 'to lay me in the ground like others, or if any chance forbids &c.', rather a strained though effective use of *solita*, and rather a harsh use of local abl., *humo* with *mandare*, instead of the ordinary and natural dat.: or (2) *mandet humo, solita aut si qua* &c.', 'to commit me to the earth, or if any chance, as is my wont, forbids' [lit. any wonted chance], a structure which is much better for *humo* (dat.), though *si qua solita* is rather bold and unusual.

On the whole perhaps (2) is rather to be preferred. So W. K. G.

215. *absenti*, 'while I lie far away'.

ferat inferias, 'pay due honours'; *inferiae* being offerings to those below, so to the dead.

217. *sola ausa persequitur*, 'follows, the only one who dared', variation for the simpler *ausa persequi*.

218. *Acestes* was a Trojan who was settled in Sicily, and with whom were left 'the old men and matrons weary of the sea and all the weak and timid' (V. 715).

219. *causas* in its proper sense (*cav-*), 'pleas'.

[224—280. Night: the leaders hold council: Nisus and Euryalus enter: the former begs leave to attack the camp, and seek Aeneas. Aletes praises the youths and thanks the gods: Ascanius promises them all manner of presents and gratitude.]

225. Notice the expressive and melodious alliteration.

227. 'Counsel of the kingdom's weal': stately words used to dignify the little camp.

230. Servius says, 'in the midst of an open space (*campus*) which was in the midst of the camp', and this int. has been generally adopted. Such a meaning of *campus* is however otherwise unknown, and in itself unlikely: and the phrase probably means, 'between the camp and the open plain', the Trojan camp being pitched close to the river.

231. *admittier*, the old form of the pass. inf. which in the second century B.C. was superseded by the later form in *-i*.

Notice the inf. poetic after *orant* where in prose would be *ut* and subj.; see note on 114.

232. *pretiumque morae fore*, 'would atone the delay'. So *operae pretium est ut*... 'it is worth while to...'.

235. i.e. 'judge not our offer by our years': *ab*, lit. 'from', i.e. 'starting from', 'by the standard of'.

238. *bivio portae*, 'the two-fold way of the gate', is a little obscure and artificial if it means (as Con. rightly says) the 'way out and in'. This is probably the true interpretation of *bivias fauces* XI. 516: only that a pass with a valley on each side is more naturally called *bivius*.

241. *quaesitum*, supine, which usually requires a verb of motion, here depends loosely but naturally on *fortuna uti*, since 'to use our chance' means practically 'to start'.

243. *fallet* is better than *fallit*, which goes very awkwardly with *euntes*. 'The way shall not escape us as we go'.

[Only one MS. reads *fallet*, but it might easily get altered to present. If we read *fallit* we should translate: 'We are not ignorant of the way to go': *euntes* being a kind of artificial variation for *eundi*.]

244. *primam urbem*, 'the skirts of the city', *sub vallibus*, 'down in the valley', pregnant use of *sub*. So *valle sub umbrosa locus est* Ov. *Fast.*

Observe *vallibus* poet. plur. for sing.

246. *animi maturus* might be the Greek defining gen. or gen. of relation with adjectives so common in *Aeneid* [*aevi* maturus, integer *aevi*, dives *opum*, fessi *rerum* &c.], but *animi* is used so often, and by prose writers no less than poets, and with verbs and participles as well, that probably it is a locative use 'in soul', like *cordi*, *humi*, *domi*, &c.

Thus we find *angere animi* (Cic. *Verr.* II. 34), *cruciare animi* (Plaut. *Mil.* 1062, 1280 &c.), *me fallit animi* (Lucr. I. 136), *pendere animi* (Cic. passim).

The line means 'stricken in years and sage in mind'.

248. *tamen:* idiomatic pathetic use, with the concessive clause omitted. 'In spite of all [though we have suffered much] ye cannot mean to wipe out utterly'...

So IV. 329 *qui te* tamen *ore referret*, 'to bring thy face to mind *in spite of all*' [though you have thus betrayed me]: so below 315.

251. *voltum et ora*, 'face and cheeks', mere rhetorical amplification like *oranti* et multa *precanti* XI. 697, *consilio*...et *astu* XI. 704.

252. *laudes*, strained use for 'nobleness'.

255. *integer aevi*, 'untouched by age', i.e. 'in his fresh youth'. The gen. is a special kind of the defining gen. after *negatives*, like Ovid's *interrita leti*, and the Greek ἄθικτος ἄτης, ἄχαλκος ἀσπίδων, &c.

258. *Penates*, the gods of the household, including images of special gods, such as Iuno, Iuppiter, &c., and often sacred relics too.

259. *Assaracus.* One of the royal ancestors of the Trojan race. Homer (*Il.* XX. 216) says: 'Zeus begat Dardanos, who founded Dardania (Troy): and he begat Erichthonios, and he Tros: and from Tros were born Ilos, and Assarakos, and divine Ganymedes'.

The *Lar* of Assaracus is the tutelary spirit of the royal Trojan family. Vergil attributes the ancient native domestic rites of Italy to the old Trojans.

cana Vesta, generally taken to mean 'hoary' and so 'ancient': but V. applies it twice to Vesta and once to Fides, and it is better to take it 'white', 'pure', which seems more poetical and suitable.

The hearth [ἑστία, Vesta] or 'shrine of Vesta' with its never-dying fire, was the worship of the nation regarded as a family. The Vestal fire of Rome was always supposed to have been brought by Aeneas from Troy. See V. 744 where nearly the same line occurs.

260. 'I lay my fortune and my faith in your bosoms' is a rather strained but effective and emphatic way of saying 'my happiness is in your hands: I trust all to you': and he practically explains it by *revocate parentem.*

263. *aspera signis,* 'rough with graving'.

264. *Arisba,* see note on 177.

266. *quem dat Sidonia Dido,* 'which Phoenician Dido *gave*': Vergil is fond of the historic present in relative clauses, when describing the history of persons or things. So II. 275 illo Hectore *qui redit* exuvias indutus Achilli: X. 143 Mnestheus, *quem* pulsi pristina Turni...gloria *tollit:* X. 518 iuvenes *quos educat* Ufens: and line 361 below.

[For Dido see Outline of Story, pp 58 sqq.

268. *dicere sortem,* 'appoint the division', rather unusual words, after his manner.

269. Observe *quo...quibus* relative, not interrog., as indic. *ibat* shews.

271. *excipiam sorti,* 'I will set apart from the lot': the general had a special gift selected (ἐξαίρετον δώρημα) from the spoil before the others drew lots: V. 534. *Sorti* might be dat. imitating the construction of verbs of taking away: but more likely it is the *old* form of the abl. (properly belonging to *i*- stems, but extended to consonant stems) common in Lucretius whom Vergil imitates. Lucr. has *luci, lapidi, mucroni, rationi,* and many *i*- stems, as *colli, tussi, orbi, fini,* &c. So V. has *sorti* again G. IV. 165.

274. *insuper,* 'besides', used like the ordinary *super. campi,* it was an old custom of the heroic times to give part of the conquered land to a hero. So Horatius and Mucius, Liv. II. 10. 13.

Latinus, king of a small tribe in Latium, whose principal city is Laurentum, see Outline of the Story, p. 11.

275. *spatiis propioribus insequitur,* 'follows nearer in the race': metaphor from the course, as *spatiis* shews.

279. i.e. 'thou shalt be my true comrade in every word and deed'.

[280—313. Euryalus begs Ascanius to take care of his orphaned mother. Ascanius promises that she shall be to him as his own lost mother Creusa. The youths arm, and go forth amid the prayers of all.]

282. *arguerit*, fut. perf. of the predicted result (what *shall be found* to be the case): 'shall prove me unfit'.

tantum fortuna secunda, haud adversa cadat, 'only let fortune prove kind, not cruel'. The last words, which some reject as a mere repetition of *secunda*, really are quite natural: they express his *fear*. Others read *tantum* ('thus much'): fort. sec. *aut adversa* cadat ('let fortune favour or frown'). But *tantum* alone is harsh, and the reading is not so well supported. It is probably an alteration to avoid the supposed repetition of *haud adversa*.

285. *Ilia tellus*, 'Troy'. *Acestae*, see 218.

288. *inque salutatam*, the single word *insalutatam* separated (tmesis) by *que*, a license of Lucretius, who has a large number, both of the *negative in*, and the preposition: *inque merentes*, *inque peditus*, *inque tueri*, *inque gredi*, &c.

289. Either (1) '...I leave her—night and thy right hand be my witness—because I could not bear...' (*nequeam* potential); or (2) '...I leave her: night &c....be my witness [that I do so] because I cannot bear...' [*nequeam* sub oblique subjunctive: *testis* introducing the orat. obliq.]

I rather prefer (2) with Ken. Wag. Rib., &c.: but it is a question of taste, not of Latin.

292. *percussa*, 'touched to the heart'.

294. *strinxit*, properly describes *close pressure*, rather unusual word for 'moved'.

295. These broken lines are probably due to the unfinished state of the poem.

296. *sponde*, lit. 'pledge', i.e. 'be sure', 'expect'. [Others less well *spondeo*.]

297. 'The name alone of Creusa shall be found wanting', 'I shall tend her with care as loving as I would my own mother Creusa' [who had disappeared in the sack of Troy, II. 740]: tense of *defuerit*, 282.

298. 'No slight honour is paid the mother of such a son', lit. 'such a birth', a bold but terse and beautiful expression.

300. 'By my [illegible] I swear, as oft my sire was wont'.

301. *reduci rebusque secundis*, adjectives really predicative, 'if thou return in triumph'.

302. Notice *maneo* here with dat. 'to remain for': in 298 with acc. 'to await'. The acc. const. is a little more personified and picturesque.

305. *habilem aptarat*, 'had fitted for wear'. *habilem*, lit. 'convenient', *proleptic* use of adj. i.e. describing the result of the verb (*aptarat*); he makes Lycaon of Gnosus (in Crete) the maker of these arms, because Cretan arms were famous.

306. 'The skin and shaggy spoils', the idea given twice over in different ways, called *hendiadys* [ἓν διὰ δυοῖν 'one by means of two'].

So *molem et montes* I. 61, *telis et luce aena* II. 470, *hamis auroque* V. 259.

309. *primorum*, gen. of *primores*.

311. *ante annos*, 'beyond his years'. *curam*, 'thought'.

[314—366. They find the camp silent, the men in drunken sleep: and begin the massacre. Rhamnes, Remus, Serranus and others are slain by Nisus. Euryalus kills some asleep, and Rhoetus awake and trying to hide. The dawn glimmers: they seize hastily some spoil and leave the camp.]

315. *tamen*, elliptical and pathetic...'they seek the camp—yet first to be the death of many', i.e. '*to die themselves*, yet first...'. The omission of their own death, which is present in thought, though unexpressed, is very effective; see line 248.

317. *arrectos litore*, 'upreared on the shore', i.e. resting in the natural position of a two wheeled car with the back-part on the ground. *litore*, local abl.

320. Notice the vivid and dignified brevity: 'Euryalus, we must strike—the deed invites us—here lies the way'.

322. *consule*, 'take heed': a touch of Vergil's *unusualness* of phrase.

323. *vasta dabo*, 'lay waste': the poet is fond of this periphrasis with *dare*: so I. 63 *laxas dare* iussus habenas: III. 69 *placataque* venti *dant* maria.

The sense of the whole line is 'Here will I hew thee a wide path to follow'.

326. Notice the contemptuous effect of this forcible phrase for a drunken snore, 'breathed forth his slumber from all his throat'.

328. This touch is Homeric; *Il.* II. 859 'an augur, yet not by auguries did he escape black fate'.

329. *temere*, 'as it chanced'. *premit*, 'he surprised'.

331. *nactus*, 'catching'.

332. V. is often relentless in describing horrors: the poetic taste of the ancients did not preclude it.

336. *multo deo victus* must be 'vanquished with deep draughts of the god', Bacchus, god of wine, not the god of sleep: the point of the whole passage is that wine and feasting had rendered them an easy prey.

337. *felix...tulisset*, 'happy had he played the long night thro' until the dawn': *protinus* means 'without break': so *protinus una...tellus*, III. 416, 'one unbroken land'.

339. For the simile see Introduction, page 66.

341. Observe the alliteration which somehow seems to suggest the cowering feeble flock.

342. *et ipse*, 'he too' as well as Nisus catches the rage of slaughter though he had been told to 'custodi et consule longe', 322.

344. *subit*, 'falls on': so *subitus* originally meant 'that which has come upon' one.

348. *multa morte recepit*, 'drew it back with streams of Death', i.e. the life-blood gushed out as he withdrew the sword. This is rather an unusual use of *recipere*, but it is strongly supported by X. 383 *hastamque* receptat *ossibus haerentem*. *multa morte* will then be abl. of accompaniment. [So G. C. F. W. and Servius. Others take it 'welcomed him with abundant death', 'clasped him in death's wide arms', a much more imaginative expression, but hardly so likely: the change of object, from *ensem* to *Rhoetum* understood, is rather harsh. And it is not unlike V. to use *morte* in the sense of 'blood': for which C. quotes *Il.* V. 83 *πορφύρεος θάνατος*.]

350. *furto*, strong word for 'his dark purpose', see 150, where it is used in something the same way.

352. *deficere extremum* (proleptic adj.), 'smouldering low'.

354. *caede atque cupidine*, 'carnage and lust of blood' (a kind of

hendiadys elaborated for 'lust of slaughter': the idea is expressed with two slightly different ablatives, *caede* describing the course, *cupidine* the motive).

355. An echo of Homer *Il.* x. 251 ἀλλ' ἴομεν, μάλα γὰρ νὺξ ἄνεται, &c.; but to the simple directness of the Greek, V. characteristically adds the imaginative touch *inimica:* 'the day *our foe* draws near'.

356. *exhaustum*, 'we have drunk deep enough of vengeance', strong effective word.

358. Notice the Greek words *crateras...tapetas* ('rugs')...*phaleras* ('trappings' &c. of a horse, as v. 310).

360. The history of the 'gold-bossed belt' is imitated from Homer where the richness and value of armour or spoils is often thus naturally heightened by making them heirlooms with a story attached to them. It comes in a little artificially here.

Tiburti: Tiburs is the regular adj. (also *Tiburtinus*) from *Tibur*, now Tivoli, 17 miles from Rome, on the river Anio.

361. *mittit*, pres., see above in the note on line 266.

361—3. The story is rapidly and even obscurely told, but there is no reason to doubt the text, as some do. Caedicus gave the belt to Remulus, he on his death left it to his grandson (unnamed): after the death [of Remulus: *mortem* and *moriens* must refer to the same death] the Rutules in war [against the Tiburtes, some small tribal fray] obtained it [and so it fell to Rhamnes]. The details V. no doubt invents.

364. *nequiquam* (most simply and naturally with *aptat:* 'vainly fastens on his stout shoulders') gives a touch of pathos, as Euryalus was going to his death. *nequiquam fortibus* is rather too artificial.

365. *habilem*, 'well-fitted', the Homeric εὖ ἀραρυῖαν: not specially appropriate to *another man's* helmet.

366. *tuta capessunt*, 'make for shelter'.

[367—449. A troop from Laurentum espy Euryalus and give chase. Nisus escapes, sees himself alone, returns to find his friend. He finds him a prisoner in the midst of his foes, and hurls a spear, killing Sulmo and Tagus. The leader Volcens in wrath is about to slay Euryalus, when Nisus comes out, and in vain tries to divert the blow. Euryalus is slain: Nisus maddened, rushes upon them, slays Volcens, and falls pierced through and through. Ah, happy pair! your memory shall last as long as Rome.]

369. *responsa*, 'answers', to what request, V. does not say. Probably the troop of horse was Latinus' answer to demand for aid.

372. *laevo limite*, 'on the left pathway', local abl.

373. 'The glimmer of dim night' might refer to the approaching dawn, 355: but *radiis*, 374, and *Lunam*, 403, point to its being the moon.

375. *haud temere est visum*, 'not unheeded was the sight'.

377. *tendere*, of effort of various kinds: *hoc regnum esse*...tendit I. 17: *certamine* tendunt XII. 553. Here it means 'try no reply'; 'no answer do they attempt'; for the historic inf. cf. note on 789.

378. Notice the combination of *act* (celerare) and *feeling* (fidere): we should say, 'but speed into the woods, trusting the night'.

379. *divortia*, 'cross-ways' [others take it 'bye-paths': but this meaning suits neither usage nor sense so well].

380. *custode*, collective, 'guards': like *milite, remige*, &c.

383. This obscure line seems to mean 'here and there shewed the path amid the dim tracks', *calles* being the wandering broken tracks in the forest (made by cattle, say the old gramm.), *semita* the made path leading out, which was overgrown and hard to find amid the confusing lesser sheep-walks, &c.

385. *fallit regione viarum*, lit. 'misleads in respect of the line of his course', i.e. 'leads astray from his path': *regio* being properly 'direction' from *reg-* 'to guide', and the abl. being abl. of respect. See VII. 215.

386. *inprudens*, 'heedless', prob. (as Servius explains) of his friend.

387. These 'loci Albani' must have been somewhere between Laurentum and the Alban hills.

389. *respexit*, 'looked round for'.

392. *retro observata legit*, 'searches and retraces': same phrase II. 753 with *sequor* for *legit.*

394. *strepitus et signa*, 'sounds and cries' of pursuit.

397. 'Betrayed by the dark night and pathless brake, bewildered by the sudden turmoil, the whole band surprise and seize him: vain are all his struggles'.

399. *faciat...audeat*, &c. The poet puts himself at the point of view of the bewildered man, and uses the same mood and tense as he would have used.

401. *properet*, 'speed', i.e. 'win swiftly'.

402. MSS. read *torquens* which is awkward with the other part. *suspiciens*, and impossible with *et*. The best alteration is to read *torquet* with W. K. Pap., the *e* lengthened as in I. 308 *nam inculta* vidēt *hominesne feraene*, being a return to the *old* quantity found in Ennius and Plautus.

404. *praesens*, often used of divine presence and aid.

405. The Italian *Diana* was identified with the Greek *Artemis* the huntress, and so goddess of the *woods* (nemorum): the daughter of Latona or *Leto* (Latonia) who was also the mother of Apollo: and later when Apollo became god of the light and sun, *Artemis* (and *Diana*) became identified with the *moon* (astrorum decus).

407. *auxi: augeo*, properly 'to increase', and so most edd. here take it, 'if I have *added* any gifts', by a kind of strained construction of *augeo*. This is possible and would be quite in V.'s manner. But the meaning is rather flat, and it seems more likely that we have here a religious word used, like *mactare, adolere*, first in the sense 'increase', 'magnify', applied to gods, and altars (so *aram augeam* Plaut. Merc. IV. I. 10); and secondly in the sense of *offer* (again like *macto, adoleo*). Then the line will mean:

'If any I myself have offered, slain in the chase'.

408. *tholus*, Greek word, 'dome'.

412. The MSS. here read, *adversi:* the commoner word has wrongly supplanted the clearly right *aversi.*

415. *frigidus*, 'in cold death', artificial but effective antithesis to *calidum flumen*, 'the hot life-blood'.

ilia pulsat, 'heaves his flank'; but the Latin *pulsat* 'beats' is a still more emphatic expression than the English 'heaves'.

417. *summa ab aure*, the natural attitude of a man hurling a spear.

419. The ghastly detail 'clung in his pierced brain and *grew hot*' is suggested by Homer, *Il.* XVI. 333 ὑπεθερμάνθη ξίφος αἵματι: but whereas in Homer it is *natural*, of the reeking sword held in the hand, in Vergil it is *artificial*, as no one felt the heat.

427. This vivid and passionate line is well known. *Me*, *me:* the verb is obvious and needless, like *quos ego*— I. 135: he supplies the place later with a new structure, *in me convertite ferrum*.

429. The stars and the sun are often appealed to in excited poetry as witnesses.

431. *adactus*, 'driven home'.

435. In these three wonderful lines V. weaves together a simile from Catullus (XI. 22) of the flower wounded by the plough, and another from Homer (*Il.* VIII. 306) of the poppy weighted by the rain.

As usual he refines upon his model: *lasso*, *collo*, *forte* are all his own.

439. *in solo Volcente moratur*, 'stays for none else than V.'

445. *confossus*, 'pierced thro' and thro'': *con-* giving completeness, as often, e.g. *compressus*, *confectus*, *confugio*, *commorari*, &c.

448, 9. Notice the stately and imperial march of these lines, worthily suggesting the greatness and dignity of the empire he describes: 'while the house of Aeneas shall dwell on the Capitol's unshaken rock, and the Roman sire hold sway'.

pater Romanus is probably the poetic half-religious name of the Emperor (Hor. *Od.* I. 2. 50 hic ames dici *pater* atque princeps). [Others (as Heyne and G.) take it of Iuppiter, whose temple on the Capitol was the centre of Roman worship. But *pater Romanus* is not so natural a name for Iuppiter, and *imperium habebit* is not so fit an expression for a god.]

[450—472. The victors return and see the slaughter in the camp, and recognise the recovered spoil. Day dawns, Turnus musters the host: they set the heads of Nisus and Euryalus on spears. The Trojans outside know the heads and are plunged in grief.]

450. The conquerors were Latin cavalry (367), not Rutuli: but being allied they are called *Rutulian*, just as in 428, 442.

456. *rivos* are the natural streams or runnels which 'brim with foaming blood'.

459, 60. Formula for Dawn repeated from IV. 584.

Aurora, goddess of the Dawn, is the Roman name for Eos, lover and bride of Tithonos (a son of Laomedon), for whom Eos obtained immortality. Every morning Eos or Aurora leaves her husband's bed to lighten the earth.

464. *quisque*, 'each captain'.

468. *duri*, 'hardy', 'enduring'.

470. *turribus*, abl. local.

471. *simul*, 'likewise': as well as their depression and fear, now that their leader is away and danger near. *ora* is nom.

[473—502. Fame tells the ill news to Euryalus' mother. She rushes out and bewails her loss with wild grief: calls on the foe to slay her or Jove to strike her down. Idaeus and Actor bear her back.]

476. *radii*, 'the shuttle': *pensa*, properly the wool, weighed for *spinning:* here the spun wool, for *weaving*, which unwinds from the shuttle as it falls.

477. Observe the double license of hiatus and four-syllable ending, both from Greek: so *languentis hyacinthi* XI. 69: *Parrhasio Euandro* XI. 31: *Dardanio Anchisae*, below, line 647.

478. *comam* might be acc. respect: but probably it is an instance of V.'s use of acc. of the object after passive verb. See note on 582.

479. Observe the grammatically superfluous but emphatic pronoun 'non *illa* virum', &c.: so I. 3 multum *ille*...iactatus: VII. 805 Camilla... non *illa* colo, &c.; XI. 492 campoque potitus aut *ille* in pastus, &c., and below *ille quidem hoc cupiens* 796.

The pronoun and its repetition suggest the wild distraction of the wretched woman.

480. *dehinc*, like *dein*, *deinde*, contracted into a monosyllable.

481. *hunc*, predicative, 'Is it thus I see thee?' She is gazing at the head on the pole.

483. *sub*, 'to meet'.

485. *date*, vocative for nom. by attraction to the second person: so II. 283 quibus Hector ab oris *expectate* venis? XII. 947 tune hic spoliis *indute* meorum eripiare?

The MSS. give *data:* but with *data* in the previous line it is hardly likely we should have it here. A very awkward repetition, which would spoil both lines, is thus quite simply avoided: and the conjecture may therefore be allowed here.

486. MSS. read *nec te tua funera mater Produxi* which is defended by some and taken either (1) with Servius 'Nor have I thy mourning mother, &c.' where *funera* is alleged by S. to be an old word for 'a mourner': an absolutely unsupported statement: (2) 'nor have I thy mother led thee, thy funeral train', where *tua funera* is in a kind of explanatory apposition to *te:* a very harsh construction.

It is far better to read *funere* with Bembo, G. F. Ken., meaning 'at thy burial': the position of *tua* might easily cause the corruption of *funere* into *funera*.

487. *produxi* is best taken 'led out': so that the phrase is varied in Vergil's manner from the natural *funus produxi*.

489. *urguebam*, lit. 'I pressed on', i.e. 'toiled at'. So exactly *currum instabant* of the smiths VIII. 434.

491. *funus*, here 'thy body' by a natural extension.

493. *si qua est pietas*, 'if ye have hearts' to feel for a bereaved mother.

497. *crudelem*, 'torturing': the life is personified, and becomes in the poet's image a foe who persecutes.

498. *concussi*, a strong word. 'stricken', 'wrung'.

499. 'Their strength flags, broken for the battle'.

502. *inter manus*, 'bearing in their arms'.

[503—529. The Volsci advance under a dome of shields: the

Trojans destroy the shield-shelter with stones: there follows a battle of missiles. O Muses aid the poet to sing the exploits of Turnus !]

503. The metre is finely suggestive: 'but now the trump with resonant brass rang forth its awful peal'.

505. 'With even march they speed onward their dome of shields': the *testudo* was a formation with the men in close order and the shields held together over their heads, so that they were significantly called a *tortoise*. The object was to approach the walls of a besieged town or rampart with safety.

506. *vellere vallum*, the alliteration with *v*'s the poet is specially fond of.

508. *interlucet corona non tam spissa viris*, slightly elaborate and unusual diction, after V.'s manner: he means 'the thinner crowd shews through', i.e. 'the thinner array is broken'.

510. *contis*, here evidently a general word for 'poles'.

512. *infesto pondere*, 'of deadly weight': *infestus* probably 'aimed at' and so in secondary meaning 'hostile', 'deadly', of foes or weapons.

513. 'If anywhere they could break through the sheltered array', the very rhythm of the line suggesting the effort and the breach.

cum tamen, 'while yet': *cum* is purely temporal, and hence indic., the antithesis is given by the sense.

516. *molem*, stately word for a 'rock'.

517. *armorum tegmina*, 'the shelter of the shields', gen. of *equivalence* or *description*: the shields *were* the shelter. So often with names: *urbs Patavi* II. 247: *urbs Mycenae* V. 52: *flumen Himellae* VII. 714, *Aventini mons* VIII. 231.

518. *caeco Marte*, 'blind war', an obviously natural expression for attacking a town with the *testudo*.

522. *pinum* is a 'torch' as the rest of the line shews.

Mezentius, the Tuscan tyrant of Caere: expelled by his people for cruelty, he fled to Turnus: see VIII. 7, 482.

523. *Messapus*, leader of some tribes from upper Tiber, see VII. 691. See also note on line 27.

525. *vos, o Calliope;* 'thou and thy sisters, Calliope': i.e. the Muses, so *vestras, Eure, domos* I. 114: 'inspire me as I sing what havoc' &c.

527. *ediderit*, 'dealt'.

528. *ingentes oras evolvite belli*, 'unroll the mighty marge of war', a vivid and quaint expression from Ennius whom Vergil often quotes: the metaphor is from unrolling a scroll.

[530—589. The Italians attack and fire a high tower, which crashes down on its Trojan defenders. Helenor and Lycus alone escape. Helenor, hemmed in by Latins, rushes on the spears: Lycus flies and clutches the rampart, but is pulled back by Turnus and slain. General carnage follows. Privernus, clapping his hand to a wound, is slain with an arrow thro' hand and body: the son of Arcens, reared in Sicily, with a bullet hot from a sling.]

530. *vasto suspectu*, 'high to view', a vivid word suggesting those who *gaze up* from below.

The *pontes* as above (line 170) connect the tower with the ramparts.

532. *evertere opum vi*, the strong and quaint rhythm, borrowed from Ennius, seems to suggest the effort and the fall.

534. *densa tela* would be the natural expression: V. as usual refines and uses the equally possible phrase *densi tela*...'pour thick their javelins' is the sense.

536 *plurima vento*, slightly strained phrase for 'fanned' high by the wind.

540. *quae peste caret*, 'safe from the bane': so *pestis* used of fire V. 699 *servatae a peste carinae*.

542. *secuta*, i.e. 'fallen on them'.

546. *Maeonio*, 'Lydian': *Maeonia* is the old Homeric name for Lydia: the details, the secret birth, the hidden mission to the war, are imitated after Vergil's manner from different passages of the *Iliad*.

548. *levis*, 'light-armed'; *parma inglorius alba*, 'nameless with blank shield', i.e. he had no device and no distinction.

550. This bold repetition effectively gives the despair of the encompassed and helpless man: 'the lines and lines of Latian warriors around him'.

552. *sese haud nescia morti inicit*, 'rushes on death foreseen'.

553. *supra venabula*, 'up on the spear'.

561. *arripit ipsum pendentem*, 'clutches the clinging wretch': *ipsum* suggests the successful capture *of the man himself* after the straining race and the hurled darts.

564. *Iovis armiger*, 'the armour-bearer of Jove' is the eagle who was believed to help Iuppiter in the discharge of his thunderbolts. So Horace calls the eagle *ministrum fulminis alitem*. For the similes see Introduction, page 66.

565. *matri*, dat. of agent after participles, used in imitation of the Greek dat. after perfect passive: so *nihil tibi relictum* ('*by* thee') VI. 509: *mihi iuncta manus* VIII. 169.

566. *Martius*, a fine epithet, suggesting the whole ancient tale of the she-wolf who suckled Romulus and Remus, the children of Mars and the vestal virgin, and the mythical founders and ancestors of the Roman state.

569. *ingenti fragmine montis*, common poetic exaggeration: so the Trojan war is 'the clash of Europe and Asia' (VII. 224): the shrine of Apollo has 'a hundred broad passages' (VI. 43): Allecto the Fury has 'a thousand names' (VII. 337).

In the slaughter that follows the names are of no importance: many of them do not occur again, and the only object of the poet is to produce effective sounding lines, a general impression of carnage, and a suggestion of the *Iliad*.

572. *longe fallente sagitta*, 'the arrow stealing from afar', a fine phrase, terse and imaginative, which occurs again X. 754.

577. *proiecto tegmine*, 'he dropped his shield'.

578. The sense is quite clear, but the subject is rather abruptly and harshly changed: 'the shaft on its feathers flew, his hand was pinned to his left side, the point buried itself deep, and pierced with deadly wound the breath-holes of his life'.

582. *pictus acu chlamydem*, 'with broidered tunic'.

chlamydem might be acc. of respect 'as to his tunic', but considering Vergil's usage, it is more probably to be classed with the *accusatives of the object* after the passive voice, a use widely employed by Augustan poets in imitation of Greek. It is sometimes like the Greek *middle* (e.g. προβεβλημένος τὴν ἀσπίδα, 'having put his shield before him'), sometimes as here like the *passive* (e.g. ἐπιτετραμμένος τὴν ἀρχήν, 'with power entrusted to him'). Other examples of *middle* use are *os impressa toro* IV. 659; *defixus lumina* VI. 156; *curru subiuncta leones* X. 157: and of *passives*, *fusus barbam* X. 838; *per pedes traiectus lora* II. 272. Cf. English 'he was left *a fortune*', 'he is well taken *care* of', &c. The ordinary prose Latin would be in all cases abl. abs.

ferrugine, properly 'iron-rust' and so used as here of a *dark dye*.

Hibera, 'Spanish': but the Spanish dyes belonged rather to Vergil's than to Aeneas' day.

583. We gather that Arcens had a son by a nymph (*matris luco*) born near the Sicilian river Symaethus. Vergil introduces the story, probably of his own invention, again in imitation of the personal detail given of the warriors in Homer, to enrich the narrative and increase what we may call the epic illusion.

584. *eductum* is used even in prose (Cic., Livy) for *educatum* 'reared'.

585. 'Where is the rich and kindly altar of Palicus'. The Palici according to the old story were two sons of Iuppiter and the nymph Thalia, who hid in the earth from the jealous anger of Iuno, and the two babes were born from an opening in the earth; they were worshipped in Sicily, at Palike near Aetna, where were two sulphureous lakes. The myth is one of the numerous tales suggested to the Greeks by the volcanic region.

Vergil rather strangely speaks of *one* Palicus.

'Rich and kindly' are probably only general epithets of an altar, as they occur again (in a very similar passage) of Diana. VII. 763.

587. *adducta*, as usual of the *hand drawn close* to the head in whirling the sling.

588. *liquefacto*, 'melted': for the ancients believed that bullets melted by rapid flight through the air: so Vergil's master Lucretius, VI. 178 'plumbea glans...longo cursu volvenda liquescit'. So Ov. *Met.* XIV. 825. Lucan VII. 513.

[590—671. Remulus, Turnus' brother-in-law, was walking before the lines taunting and boasting: 'Shame on you craven Trojans! no subtle Greeks are we, but a hardy race inured to suffering and toil from birth to age: ye are Phrygians, slothful, rich clad, trained only in the dance; *women not men!* leave arms to men!' Ascanius, with a prayer to Jove, drew a shaft and slew him. The Trojans applaud, Apollo seated on a cloud praised him, but descends disguised and forbids him to fight further. The elders withdraw him from the battle, and then return; the fight rages fiercely as a rain or hail-storm.]

592. *fudisse*, 'to have lain low': *fundere* gives vividly the idea of lying in a helpless heap.

595. *digna atque indigna relatu*, 'fit words and unfit', proverbial expression for reckless violent boasting: like ῥητὰ καὶ ἄρρητα, *dicenda tacenda*, &c.

596. *novo regno*, 'new royalty', as the newly wedded husband of the princess.

597. *sese...ferebat*, common phrase for ostentation. Tne whole line means therefore, 'stalked proudly, clamouring loud'.

598. *non*, poetic for *nonne*: 'non viris alias...sentis?' V. 466 and commonly. See below 786.

599. *bis capti*, once by the Greeks, once (according to the old tale) when Hercules took Troy and slew the king Laomedon.

morti praetendere muros, 'shelter from death behind your walls': only the Latin is still more tersely contemptuous.

602. *fandi fictor*, 'false-tongued': the alliteration and the strained emphatic phrase add to the contempt.

The meaning is 'You have here a stern and hardy folk to deal with: no subtle schemers like the Greeks'.

[*Ulixes*, Lat. form of the Greek Ὀδυσσεύς, the 'crafty' hero of Homer's *Odyssey*.]

603. *durum a stirpe genus*, 'a hardy race from of old', nominative in apposition to *we*, subject of *deferimus*.

This passage (600—620) contains in most forcible lines the characteristic Roman ideal of rough and manly simplicity of life, engendering hardy courage; and by way of contrast, the characteristic Roman contempt for the effeminate and luxurious Asiatic. It makes no difference to the poet that it is the Phrygian of his own day he is describing.

605. *venatu invigilant*, i.e. 'hunt ere the dawn': *venatu*, probably the contracted form of the dative, common in Vergil: *curru*, *metu*, *portu*, &c. are found.

606. *ludus*, ''tis our sport'.

609. *omne aevom ferro teritur*, 'all our life with steel is worn' (M.), bold and impressive phrase, meaning that from boyhood to age, in peace and war, they always have the spear in their hands: even when they use it for a goad.

610. Notice *fatigamus*, ŭs lengthened by stress of the syllable in the first half of the foot (arsis).

612. 'We bind the helmet on our white hair'.

613. The same phrases are used VII. 748 of the Aequi with no hint of disgrace: the hardy freebooter naturally 'lives on his spoil'. The same idea is found in the old Scotch literature.

614—18. Though the thought is Vergilian, the turn of the sentences is all through Homeric, see Introduction, p. 74.

616. 'With tunic-sleeves, and ribboned-tires'; scathingly contemptuous reference to the Phrygian effeminate dress, as in IV. 215.

618. *Dindyma*, Phrygian mountain, seat of the ancient worship of Cybele.

619. *Berecyntia*, 82. The 'pipe' and 'cymbals' and 'box-wood' (flute) were accompaniments of the worship.

620. *sinite*, 'leave', slightly strained use.

621. *dira canentem*, he plainly means 'vile taunts': though the language is a little unusual. [*canere* cannot mean 'imprecation', Con. Pap.: there were no curses, only *taunts* and *boasting*.]

622. 'And facing him stretches a shaft on his horse-hair bowstring, and drawing apart his arms', an elaborate but quite clear description of drawing a bow. [The other reading *contendit* might be used of the *string*, but would be very harsh of the *arrow*: while *intendit* is quite natural and common (II. 236: V. 403: IX. 590)]. *nervus*, properly 'a sinew', often used of a bowstring: it may have been made of horse-*hair*, or *skin*, or even *gut*.

628. *pariter*, i.e. 'on a level': the bullock is as tall as his mother.

629. 'Of age to butt and spurn up the sand with his hoofs'. *qui petat*, consecutive use of *qui* with subj.: 'one of the kind to do so'.

631. Thunder on the left was in Roman augury a favourable sign.

634. 'Go mock our valour with thy proud taunts': *I* or *I nunc*, often used in irony or scorn in Latin. The assonance *verbis...superbis* is probably intentional, to heighten the contemptuous effect of the line.

638. Apollo wore long hair according to the poets: *intonsum Cynthium* Horace calls him: also 'qui rore puro Castaliae lavit crines *solutos*'.

641. *macte nova virtute*, 'a blessing on thy new-born valour'. The full constr. is *macte esto*, a vocative attraction, most probably (see 485), for *mactus esto*, 'be thou increased' or 'blessed'. *mactus* (from *mag-* 'great') appears certainly in *mactare*.

Notice the terse stateliness of the line that follows: 'this is the starward way (M.): God's son, God's sire to be!'

643. *Assaraci*, son of Tros, and ancestor of Aeneas: *domus Assaraci* is used for 'Trojans', I. 284. See 259.

644. *nec te Troia capit*, 'Troy is too narrow for thee'.

646. *formam vertitur*, middle use of the verb, like *inducitur artus*, *ornatum cremari*, &c.

647. *Dardanio Anchisae*, Greek hiatus and Greek rhythm. See above, 477. [Anchises, father of Aeneas.]

650. The *que* hangs over and is elided before next line, a not unfrequent license.

651. *saeva sonoribus arma*, resonant phrase, 'cruel clanging arms'.

653. *Aenide*, variant form (as though from Aeneus) instead of the usual *Aeneades*: perhaps to distinguish Ascanius the true 'son of Aeneas' from the other Trojans often called Aeneadae.

inpune, 'unavenged', i.e. you have killed him with safety to yourself.

655. *paribus*, as skilful as his own: Apollo being the *Arcitenens* or archer-god.

656. 'Forbear from further warfare', *bello*, prob. dat. as usual with *parco*, though Vergil might easily stretch the construction and use *parco* in the sense of 'desist' with abl. The same doubt occurs, I. 255, with *parce metu*.

657. *mortales aspectus*, 'the sight of men', like *mortales visus* IV. 277.

660. 'As he fled they heard the ring of his quiver', fine imaginative description. *fuga*, abl. of circumstance or perhaps cause.

664. 'The shout goes through the rampart all round the wall', *totis muris*, abl. of place: the expression slightly elaborated.

665. *ammentum* (apparently the right spelling, for the ordinary form *amentum*), a 'thong' by which the javelin was hurled: it was fastened to the middle of the shaft, and apparently increased the swing of the weapon. The Greeks called it ἀγκύλη.

668. *Haedis*, 'The Kids', two little stars near Capella, which rose first in the evening about the autumnal equinox, and so coincided with the stormy period of late September. Horace speaks of 'impetus *Orientis Haedi*', *Od.* III. 1. 28.

The abl. denotes the time.

670. Notice *praecipitant* intransitive. V. uses many transitive verbs as intransitive, being probably often an *old* usage: e.g. *misceo, sisto, tendo, verto, urgueo, abstineo, insinuo*, &c.

cum Iuppiter, &c., 'when Jove wild with south winds whirls the rain-storm', emphatic and forcible phrasing.

For the simile see Introduction, page 66.

671. *caelo*, prob. local abl. 'in heaven': the constr. is simpler and easier than if with C. we take it pure abl. 'from heaven'.

[672—690. Pandarus and Bitias, keepers of the gate, throw it open, and the Rutules enter and are beaten back.]

672. The names are borrowed (Pandarus and Iaera from *Iliad*), and the tale is clearly Vergil's invention in imitation of Homer.

673. The poet means Iaera to be a wood nymph, who reared her gigantic sons on Ida in a grove sacred to Iuppiter.

675. *imperio*, abl. *ducis*, Aeneas.

676. *ultro*, 'themselves' invite: 'even' invite: not merely do not repel. See above, line 127.

moenibus might be dat. in Vergil's extended use, like *it clamor caelo, proiecit fluvio, descensus Averno, pelago praecipito*, &c. But it seems perhaps more likely that it is abl. instr., also by a slight extension of usage; something like *urbe excipere*. So Cic. *Verr.* II. 4. 11 has *tecto ac domo invitare*.

680. Vergil's beloved native town and country of Mantua lay between the Po (Padus) and the 'sweet Adige' (Athesis).

685. *praeceps animi*, 'rash': for the locative *animi*, see 246.

Mavortius, 'son of Mavors' or Mars: poetic expression for 'warlike'.

689. 'The gathering Trojans now throng to the spot, and take heart to sally forth and join battle'.

[691—716. Turnus is told of the new movement, rushes to the gate, and slays Antiphates and others: then Bitias the giant he lays low with a huge lance, who falls with a crash, like a load of stones into the sea.]

693. *fervere*, 'is astir': notice the older conjugation-form instead of the later *fervēre*. So *fulgĕre* VI. 826, *fervĕre* IV. 409, *stridĕre* IV. 689.

praebere patentes, not a mere periphrasis for *pandere*: they 'offer' their enemies the entrance.

695. 'The proud brethren' are Pandarus and Bitias, the two giants.

697. *Thebanus* clearly means 'of Thebe', a town in Mysia near the gulf of Adramyttium.

Sarpedon is a Homeric hero, a Lycian prince who helped the Trojans, and was slain by Patroclus.

altus may mean 'tall', as Sarpedon was a mighty hero: but more

likely it means 'great', like *altus Apollo, alta Karthago.* Sarpedon was a prince, and a son of Iuppiter.

700. '*abit*, 'passes on'.

reddit specus, &c. 'The black wound's chasm gives out a foaming tide', an instance of the emphatic-ghastly style: when V. describes horrors he is often thus relentless, see 332, 419.

704. *iaculo*, abl. instr., as the construction (and even the repetition of the word) is enough to shew.

705. Livy (XXI. 8) describes the *phalarica* as follows: 'The Saguntines had a missile called *phalarica*, with a pine shaft and smooth except at the end where the iron projected. This was a square piece, as in the pilum, and it was surrounded with tow and smeared with pitch: the iron was three feet long, to enable it to pierce not armour only but the bodies of the foe'.

It was clearly a burning spear of enormous weight: so that the comparison to 'lightning' is not inappropriate.

707. *duplici squama et auro*, 'of double golden link' (hendiadys). The words give both the *shape* and the *material*.

709. Notice the rare neuter form *clipeum*.

710. *Euboico*, because at Cumae near Baiae was one of the most ancient Greek settlements, from Chalkis in Euboea.

Baiae on the bay of Naples, a favourite seaside resort of rich Romans, many of whom built villas there, some even on stone piers thrown out into the sea. So Horace: 'contracta pisces aequora sentiunt iactis in altum molibus' (*Od.* III. 1. 32): 'lacus et mare sentit amorem festinantis heri' (*Ep.* I. 1. 84).

711. *saxea pila*, 'the stony mass' (*pil-* has notion of *pressure*), a jammed mass of concrete and stone, laid in the sea as foundation for the piers.

712. *ponto*, 'into the sea', Vergil's poetic use of the recipient dative, see note on 676.

ruinam trahere, characteristic expressive Latin phrase for a fall of a building with its widespread ruin: 'headlong it crashes down; dashes on the waters and lies deep below'.

715. *Prochyta* (Procida) and *Inarime* (Ischia) are two rocky islands off the N. promontory of the Bay of Naples.

716. In the name *Inarime* V. has been led into a curious mistake or arbitrary identification: he is clearly thinking of *Iliad* II. 783 εἰν Ἀρίμοις ὅθι φασὶ Τυφωέος ἔμμεναι εὐνάς, 'among the Arimoi where they say are the beds of Typhoeus'; and he has made a new word Inarime out of εἰν Ἀρίμοις, and identified it with *Aenaria* the old name of Ischia.

Typhoeus was a monster with 100 heads produced by the earth to revenge the earthborn Titans whom Jove slew. But Typhoeus himself was slain by another bolt, and buried under a mountain. [Clearly a volcanic myth: the fiery monster is buried under a mountain (volcano) and breathes out flame (eruption) or shifts uneasily (earthquake): Zeus stabs him with his bolts (lightning).]

[717—777. The Rutules are encouraged. Pandarus shuts in Turnus and some of his men: seeing this he challenges the Rutulian leader and

is killed. Turnus should have opened the gate: but instead he slaughters a heap of Trojans within the enclosure.]

721. Notice *animo* singular, 'their souls': so we have *vita* however many lives are spoken of.

723. 'What chance is directing their lot?'

728. *demens, qui non viderit,* causal subj. after *qui:* 'fool not to see!': VI. 591 *demens, qui*...simularet: I. 388 *Tyriam qui* adveneris *urbem:* II. 346 *infelix qui non* audierit.

729. *ultro,* 'with his own hand' will give the sense here.

732. *horrendum,* adverbial adj. like *dulce ridentem, mortale sonans, torvum clamare, infanda furentem,* &c.

733. *clipeo...mittit.* MSS. vary, but this is the best of the readings found, though a little awkward, as the subject has to be supplied:

'And from his shield the glittering lightning he hurls'.

737. 'Not here is the dower-palace of Amata, not this the heart of Ardea, holding Turnus within his native walls'; i.e. this city is not Laurentum, nor Ardea [two friendly cities; one which was his own (Ardea), the other which he would win by marriage with Lavinia].

Amata was the wife of *Latinus* and mother of *Lavinia.*

742. It was a natural form of scornful threat to give your foe a message to the dead: so Pyrrhus to Priam, *referes ergo haec et nuntius ibis Pelidae genitori,* II. 547. *hic etiam,* as you did at Troy.

743. 'Rough with knots and untrimmed bark': *crudus* originally *hard,* then *unripe, unfinished.*

745. *volnus veniens,* a refinement, for the *weapon.* So we could say 'turned aside the coming *stroke*', but hardly 'wound'.

Somewhat similar abstracts for concretes are XI. 406 se pavidum fingit *artificis scelus,* 'the guilty schemer': X. 485 *loricaeque moras*...perforat, 'the protecting cuirass'.

748. *neque...is,* 'not such', i.e. not so feeble or unskilful.

teli nec volneris, abstract and concrete mixed, like *ferro et arte, sedem et secreta, caestus artemque, insidias et dona.*

749. 'Rises to his high-uplifted sword', an artificial use of *in* recurring XII. 729. It seems to mean that he lifts his sword and rises at the same time to the stroke.

753. *cruenta cerebro,* strained and artificial, yet effective, for 'wet with blood and brain'.

754. Another example of the forcible and relentless horror of Vergil's descriptions of ghastly things. See 332, 419, 700.

757. *cura,* 'the thought', as often in poetry.

758. *portis,* prob. dat. 'into the gates': though we should say more accurately 'let in through the gates' or 'by the gates'.

761—776. The names of the slain are mostly unknown, and invented or borrowed for this occasion. With the little personal detail the 'epic illusion' is maintained.

763. *excipit,* 'catches': often of a sudden attack or blow.

hinc raptas, 'snatched from them'.

765. *comitem,* a grim touch, 'to join them' among the slain.

766. *Martem cientes,* 'stirring up the fray': Turnus comes on them from behind.

767. A line from the *Iliad* (v. 678) with *que* for τε.

769. *ab aggere dexter*, 'from the rampart on the right', adj. used as in VIII. 237 *dexter* in adversum nitens.

770. *occupat*, 'smote swiftly': the notion of the verb is to do something to a man *before* he can stop you, so to strike first, to strike unawares.

772. *vastatorem*, 'scourge'; *felicior*, choice word for 'skilled'. The use of adj. with infin. is a common Greek constr. imitated by Augustan poets: so Hor. *celerem volvere menses*, *audax omnia perpeti*, &c.

773. The idea is repeated twice in varied phrase.

774. He dwells on the *poet*-hero characteristically with tender emphasis and sweet melodious lines.

776. *numeros intendere nervis*, 'to play on the stretched strings', the phrase varied characteristically from *nervos intendere*.

[778—817. Mnestheus rebukes the broken Trojan line and they rally and drive Turnus by degrees back toward the river, like a lion outnumbered by foes: at last overwhelmed with stones and spears and wearied with fighting he leaps into the river, and is washed down to his comrades refreshed and saved.]

778. Vergil does not tell us why the leaders were absent while their men were suffering: but, as Servius says, 'it would not do to have them present, and defeated by Turnus: he saves their credit by their absence'.

780. *receptum*, 'within the walls'.

785. *ediderit...miserit*, 'shall he have dealt with' &c., the tense idiomatically and naturally used in such indignant enquiry: '*has* he done it, and *will* you allow it?' So *occiderit Priamus?* II. 581, *nostris inluserit advena regnis?* IV. 591: here however *inpune* makes it clearer.

Orco, poet. for *ad Orcum* as so often: see 676, 712.

786. *non* for *nonne* as above, 598.

deorum, the Penates saved from Troy and laboriously and reverently carried with them thro' all their wanderings.

787. Notice *pudet* used with slight irregularity: not 'ashamed of', as usual, but 'ashamed before' or 'ashamed [of yourselves] at the thought of'.

789. The historic inf. gives the *action* without *time;* it is often used accordingly of *feelings*, *confused scenes*, *rapid action*, or as here *gradual and protracted process*, where time is not definite or not important.

790. *partem quae cingitur unda:* the right side of the Trojan camp was protected by the river, 469.

791. *hoc*, abl. cause: 'the more eagerly'.

794. *asper, acerba tuens*, a phrase from Lucretius V. 33. The acc. *acerba* is the common adverbial use, like *crebra ferit*, *rauca sonans*, *vana tumens*, &c. See note on 732.

796. *ille quidem.* See 479.

potis est, old form of *potest*, *potis* being old adj. 'able', used by Lucretius, Ennius, Plautus, &c. So *Aen.* XI. 148.

802. *vires sufficere*, 'to give them strength' as II. 618.

804, 5. 'Bearing no gentle bidding to his sister (Iuno, *et soror et coniunx*) if Turnus leave not the Trojan ramparts', i.e. threatening Iuno (with penalties) unless &c. Thus *ni* depends loosely but naturally on *haud mollia iussa*. So Goss. quotes Tac. *A*. II. 22 *bellum mandat nisi properavissent:* and Hor. *C*. I. 10. 9 *te boves...nisi reddidisses,...terret*.

806. *subsistere tantum*, 'to stand so firm' as the renewed attack requires: so *tendere tantum sufficimus* V. 21.

809. *fatiscunt*, 'are riven'.

810. *sufficit*, intr. 'withstands'.

813. *piceum flumen agit*, forcible even to coarseness, 'runs in a pitchy stream'.

816. *cum gurgite*, poetic variation for the instr. abl., the eddy being regarded as the *accompaniment* rather than the *instrument* of the river's welcome and aid. So *madida* cum *veste gravatum* VI. 359, *οἱ δὲ σὺν γήρᾳ βαρεῖς* Soph. *O. R.* 17. The abl. of instrument has in most languages been developed out of the abl. of accompaniment.

817. *mollibus extulit undis*, 'upbare him on his soft waves,' and washed the blood away and gave him back rejoicing to his comrades.

Notice the poetic skill and feeling with which after all the dreary carnage and heat of battle the book ends with a touch of rest and coolness and refreshment.

THE AENEID.

BOOK X.

[1—15. Iuppiter calls a council of the gods, and briefly asks them: 'Why these discords? I had forbidden war between Italy and Troy. The time for war will come, when Carthage threatens Rome: now keep the peace'.]

1. *interea*, 'meanwhile', rather loosely used, as it is clearly meant to describe a time after the events of the last book. It occurs XI. 1, in a very similar way, and is *resumptive* of the story after a pause.

'The halls of all-powerful Olympus are laid open' is probably an impressive phrase for daybreak: Olympus, a high mountain in Thessaly, anciently supposed to be the home of the gods: so used later for 'heaven' simply, as it must be here.

2. *divom*, *old* form of the genitive plural. Vergil is fond of introducing archaisms or old forms: see Index.

4. *Dardanidum*, one of the names of the Trojans, from Dardanus, son of Zeus, mythical ancestor of the Trojans, who came from Samothrace and settled in the Troad. (For the form, instead of *Dardanidarum*, see 2.)

5. *bipatentibus*, 'with double gates', merely an epithet suggesting the stateliness of the gods' dwellings.

7. 'and why do ye strive with hearts so bitter?' *quianam* old plur.

8. In Book I. 263 Iuppiter had distinctly prophesied that Aeneas would wage war and crush the proud inhabitants of Italy. It is strange that the poet should have forgotten the fact.

Teucris, one of the names of the Trojans, from Teucer, the mythical first king of Troy.

9. 'What is this quarrel, against my command?' He asks the gods this, for the troubles of Aeneas were caused by the feud of Venus and Iuno: the former (his mother) supporting him, the latter his foe.

vetitum, lit. 'my prohibition'.

10. 'to follow arms and provoke the sword'.

Rather a strained phrase, *lacessere ferrum*, for fighting: very much in Vergil's manner, see Preface and Index.

lacessere, inf. instead of *ut with subjunctive*, the regular construction in the oblique petition. This change is very common in poetry.

11. *ne arcessite*, lit. 'do not send for it' i.e. 'do not hasten it', an effective strain of the meaning.

13. *Alpes apertas*, a powerful Vergilian inversion: instead of saying 'Carthage will pour destruction on Rome through the opened Alps' which is what he means, he speaks of the opened Alps themselves as poured upon Rome. (Compare XI. 268, where *devictam Asiam* is perhaps similarly inverted.)

apertas suggests the notion of the Alps as a mighty rampart or wall. So passes in Greek were called 'gates'.

14. *res rapuisse*, 'plunder', 'rapine'. A natural graphic phrase for 'war'.

The *perfect* perhaps suggests the suddenness of the act.

15. *placitum*, 'willed' by me, as he says v. 9.

[16—62. Venus replies: 'Father, our only hope! the Trojans are hard pressed, Aeneas away. The cruel sufferings of Troy are come again. If it is by thy will they have landed in Italy, why allow Juno to scheme against thee? At least let Ascanius survive and dwell in my home of Cyprus or Cythera; Carthage may then conquer Italy without fear. Our woes have been endured in vain: the past was better: restore it to us!']

16. 'golden' is Homer's beautiful word for Aphrodite, identified with the Roman Venus.

19. *sit*, the *dubitative* subj., used to express doubt, or hesitation, or difficulty: see Scheme.

queamus is called *consecutive* subj. It is used after *qui* in the sense of 'such that', 'of the kind that'; 'what else can there be that we can yet entreat?'

20. *ut*, 'how': and so *insultent* is subjunctive of indirect question (or rather, strictly speaking, indirect exclamation): see Scheme.

21. 'swollen with prosperous battle' is quite intelligible without the aid of the commentators: he means 'elate with victory'.

23. *ipsis aggeribus moerorum*, 'on the very banks of the rampart'.

aggeribus, abl. of place, often used by Vergil without preposition.

moerorum, ancient form for *murorum*, 144.

25. Notice the rhetorical force of this passage: she indignantly complains that the siege and all the sufferings of Troy are coming over again.

26. *hostis* is Turnus, of course.

28. The Aetolian Diomede, son of Tydeus (*Tydides*), settled after the Trojan war, according to the legend, in Apulia, where he founded the city of Arpi. The Latins had sent envoys (VIII. 9) to him to ask aid against his old foes the Trojans.

29. *mea volnera restant*, 'my wounds, methinks, await me', i.e. 'I must be again wounded': for Homer (*Iliad* V. 336) relates how Diomede wounded Venus on the arm with his spear.

30. *demoror*, 'I delay': bitterly exaggerating, as though she kept them waiting by not going at once to be wounded.

31. *pace*, 'approval', 'consent'. So the Romans commonly said 'pace tua dixerim', i.e. 'if you will allow me to say so', 'saving your presence'.

33. *iuveris*, 'do not aid', a jussive (ordering) subjunctive. The perf. is the common tense to use in prohibitions.

After *secuti*, *petiere* of course is understood again.

34. Both gods and the shades (Manes) of dead Trojans had often bidden them to go to Italy, according to Vergil's previous narrative.

36. *repetam*, 'recall' to mind.

The story was that at Eryx (mountain in Sicily) where the Trojans had landed, Iris, sent by Iuno from heaven, instigated the matrons to burn the vessels and so cut off retreat and end their wanderings. Only four vessels were burnt: but Venus' exaggeration is natural. (Verg. *Aen.* v. 605—699.)

37. Aeolus, king of the winds, who lived in Aeolia, (one of the Lipari islands, N. E. of Sicily,) was prevailed on by Iuno to create a violent storm as the Trojans were sailing off Sicily: it proved very disastrous to them, driving many ships on the rocks and sand. (I. 50—140.)

38. *Iris* had also in the last book urged Turnus to attack the Trojan camp. But Venus is probably referring to the affair of Eryx, 36.

nubibus, 'from the clouds', i. e. to earth.

40. *sors rerum*, 'that quarter': lit. 'division' or 'lot'.

movet: observe the rhetorical effectiveness of not mentioning the name of Iuno, though of course he means her by *quisquam*, 34; and she is nom. to *movet*. Cf. XII. 346.

superis, 'those above', i. e. on earth.

inmissa (est), 'has been let loose upon'.

41. *Allecto*, a Fury, had been sent by Iuno (VII. 323) to stir up the wife of king Latinus and Turnus, his intended son-in-law, to resist the new compact between Latinus and Aeneas, by which Lavinia, daughter of the king, was betrothed to Aeneas.

Allecto dwelt in the 'nether darkness' (VII. 325) and so Vergil uses the word *Manes* (39), to describe vaguely the region.

per urbes, of Latinus (VII. 384).

42. *nil...moveor*, 'I am not anxious'.

super, 'about'.

imperio, for Iuppiter (I. 257) had promised Venus that her Trojans should conquer and settle in Italy.

ista, 'that boon of thine': *iste* has always reference to the person addressed.

44. *det*, 'that she can give'. For subj. see 19.

47. Ascanius was Aeneas' son, and so *nepos* of Venus.

48. *sane*, of *resignation*; 'I grant', 'I do not resist', 'since it must be': phrases like these express the frame of mind.

'Yea, let Aeneas toss in unknown billows'.

ignotis in undis is Venus' exaggeration (cf. 36). Aeneas had gone up the Tiber (in Book VIII) to visit Euander; see 'outline of the Story.' These are the 'unknown billows' that are to 'rock' him.

50. *pugnae*, dat. after word of 'taking away'.

valeam, jussive, like *liceat*, &c.

51. Amathus (ū), Idalium and Paphos were towns in Cyprus, a centre of the worship of Venus; as was also the island of Cythera, off the S. point of Greece.

54. 'ordain that C. rule Italy with mighty sway'.

premat, the jussive used indirect (withoui *ut*) depending on *iubeto*. Vergil is fond of this construction, and it is also used in prose.

Ausonia, one of the numerous poetic names of Italy, from the Ausonians, old inhabitants of the W. coast of Campania.

nihil...Tyriis, 'no hindrance shall the Tyrian cities (Carthage) find from there': i.e. from Cyprus or Cythera, when Ascanius shall have found refuge there.

56. 'Argolic fires' are the Greek burning of Troy: for Agamemnon and Menelaus the Greek leaders were from Argos.

57. *exhausta*, prop. 'sucked dry', a graphic and strong phrase for 'endured to the end'.

58. *dum quaerunt*. 'in seeking': the pres. is often used with *dum*, even in past time, to denote vividly the *continuance* of the act.

Pergama was the citadel of Troy.

60. *Xanthus* and *Simois* are the famed rivers of Troy. *Simoenta*, the Greek acc. of *Simois* (Σιμόεις, Σιμόεντος, &c.).

61. *revolvere*, 'repeat': the metaphor is probably that of unwinding a thread or scroll.

Observe the pathetic force of this last passage: 'Our sufferings have been all in vain: let us have the wretched past again; it was better than this!'

[62—95. Iuno replies: 'If Aeneas is come to harm, it is not my doing. The violence is on the side of the Trojans. If thou hast helped Aeneas, why not I the Rutulians? Retire to thy peaceful retreats, and meddle not with war. It was not I who caused the Trojan war, but Paris, by thy arts'.]

64. *obductum*, prop. 'drawn *over*', i.e. with a covering; and so 'veiled', 'hidden'. Cf. *obnubo*, *obumbro*, *oborior*, *occulo*, &c.

67. 'He sailed for Italy by guidance of the fates: so be it: urged by Cassandra's ravings'. What Aeneas regarded as the leading of the fates she scornfully calls the 'ravings of Cassandra'.

esto, often so used in logic (and rhetoric) where you grant something, and then draw your own inferences or put your own interpretation upon it.

Cassandra, a Trojan prophetess, daughter of Priam.

69. *vitam committere ventis*, see note on 48.

71. 'To trouble the truth of the Tyrrhenians and the peaceful race'.

The Tyrrhenians (Greek name of the Tuscans) had risen against their brutal king, Mezentius, who fled to the protection of Turnus. Afterwards, they allied themselves with Aeneas. Iuno, rhetorically exaggerating, puts it as though Aeneas had caused them to rebel. The story is told in Book VIII.

73. *ubi hic Iuno*, i.e. 'where is Iuno's hand in this?'

74. Notice the scornful irony of the way in which this is put. 'Turnus may not camp on his own land, Turnus sprung from native gods'.

76. *Pilumnus*, rustic Latin god, ancestor of the nymph *Venilia*, who was the mother of Turnus. *avus* is loosely used: Pilumnus is called 619 *quartus pater*, i.e. 'great grandsire'.

77. 'What is it, that the Trojans, &c.?'

Vergil would not have used acc. inf. after *quid*, had not the same construction come after *indignum est* above. The construction is thus grammatically perhaps irregular, but thoroughly natural and intelligible and logical. Any adj would take acc. inf.: and *quid* is in place of an adj.

78. *iugo premere*, 'to crush with the yoke', metaphorical of course.

79. Refers to the story of Lavinia, who was betrothed to Aeneas (by her father Latinus) when peace was made with the Trojans on their first landing. But Turnus claimed her as his promised bride. See Outline of the Story, Introd. p. 60.

Observe the strong graphic phrase 'to wrench from lovers' breasts their betrothed'. This rhetorical use of the plural is common in other languages.

80. i.e. 'to ask peace and prepare for war', accusing them of treachery. *manu* describes the *gesture* of asking. It constantly occurs in Vergil, as no doubt gestures were more frequent among the ancient Romans than among us cold Northerners.

81. In the *Iliad*, Venus (Aphrodite) hides Aeneas with her robe, and Apollo again hides him in a cloud Vergil has slightly varied the account, see parallel passages of Homer and Vergil at the end.

83. When Aeneas built his fleet in Ida, Cybele (the Phrygian goddess of the place) prayed Jove the ships might have magic power of resisting storms. Iuppiter refused, but promised to change them into sea-nymphs when the voyage was over. This was fulfilled (IX. 80). Vergil has perhaps neglected to notice that it was not Venus who was responsible for this: or he may mean Iuno to exaggerate.

87. *gravidam bellis*, 'fruitful in wars', a strong but effective metaphor.

88. *fluxas*, a curious participle of *fluo* (though *fluo* is intransitive), meaning 'flowing', 'vanishing', 'perishing'. So in *old* Latin we find even *sol occasus* (*Lex XII Tab.*, Plaut. *Epid.* I. 2. 41).

89. He 'who forced the wretched Trojans to face the Greeks' is Paris (called 'Trojan adulterer' 92) who stole away Helen from Menelaus, king of Sparta, and so provoked the Trojan war.

91. *foedera solvere*, 'loose the bonds of peace', a variation of *consurgere in arma*.

furto, abl. of cause. The 'theft' is of course the stealing of Helen.

92. *Spartam expugnavit* is rhetorical exaggeration. Paris was Menelaus' guest. Iuno, as in 91 (Europamque Asiamque), makes the most of the story.

93. *fovive Cupidine bella*, 'fanned the war with passion'.

Cupido, the god of love, used here abstract for 'love' simply; and so instrumental abl.

94. *tuis*, dat after *fearing* verbs: as we say, 'to fear for'.

sera (like *inrita* 95) is the emphatic word.

querelis, prob. dat. after *adsurgo*, 'to rise to complaint' is natural; otherwise it is instr. abl. as in 797.

[96—117. A stormy tumult follows, silenced by Iuppiter, who says sternly, 'since your strife is endless, I will let fate take its course and favour neither side.' He swore the Stygian oath and shook Olympus with his nod.]

97. *adsensu vario*, 'murmured with divided favour' is quite intelligible.

98. *deprensa*, 'caught'.

102. *et tremefacta solo tellus*, 'and the earth shaken in its foundation' is hushed.

103. *posuere*, used by Vergil of the winds, intransitive, 'fell', VII. 27.

premit placida, 'hushes to rest'. *Placida* expresses the *result* of the verb: the *proleptic* (anticipatory) use of the adjective. [For example: 'a dry skin', 'a tight boot' is the *ordinary* use of adj. 'I drank it dry', 'I squeezed it tight' are instances of the *proleptic* use.]

Observe, all through this impressive passage, the skilful use made of alliteration, vent- vent- in 99, pat- pot- pot- in 100, dic- deum dom- in 101, pos- prem- plac- pont- in 103.

107. The clauses in this line are in sense indefinite, though he uses *quae*, not *quaecumque*. 'Whatever fortune each has to-day, whatever path of hope each marks out.'

The metaphor of *secat* is probably 'cutting a path', like XII. 368 '*quacumque viam secat*': but the phrase is a little strained, according to Vergil's wont.

108. *nullo discrimine habebo*, 'I will make no distinction' (lit. 'hold (it) with'...).

fuat, old pres. subj. of 'to be', common in Plautus. It is of course from the other stem *fu-* [Greek φύ-] which appears in *fui*, *futurus*. The subj. is indirect question, depending on *discrimine*.

109. *Italum* [for *-um*, see 2] goes best with *fatis*. Vergil conceives each side *with their own fates* which struggle for victory.

110. *Troiae* (abstract for concrete) of course means 'the Trojans'. The 'fatal error and evil warnings' probably alludes to nothing special: Iuppiter simply means 'or whether the Trojans have been misguided'.

111. *solvo*, 'release' from any ills in store for them. Iuppiter will let things take their course; he will not interfere on either side. 'Jove to all alike is king', as he says: destiny will fulfil itself unaided.

113. The 'oath by Styx' was (according to Homer) the mightiest of all (*Od.* V. 185).

116. *aureo*, scanned as two syllables; the *eo* coalescing into one [synizesis].

[118—145. The Rutuli beset their rampart. The Trojans stand at their walls—all the heroes and Ascanius unarmed in their midst, lovely as a set jewel or ivory.]

118. *circum*, adv.

portis omnibus, 'at all the gates', abl. of place, 23.

119. *sternere*, by a slight strain of construction depending on *instant*, 'press on to slay': *insto* containing the notion of *eagerness* (prolate inf.). Cf. XI. 3.

122. *corona*, used (by natural metaphor) for 'a *ring* of men': very often of the spectators in the theatre or amphitheatre: here of the defenders of the camp.

123. These names occur in the *Iliad*, and Vergil simply uses them as effective sounding names with no reference to tradition.

Hicetaonius seems to mean 'son of Hicetaon'.

124. *Assaracus* was an old name of honour among the Trojans: the original hero of that name being father of Tros, who was grandfather of Aeneas.

125. *Sarpedon*, another famous Homeric hero: he was son of Zeus and king of Lycia, and after doing good service to the Trojans, he was slain by Patroclus.

126. *alta*, applied to a land must surely mean 'lofty', 'mountainous', as Lycia eminently is, having hills 8000 feet high. [Con. objects to this, because Homer does not call Lycia 'high': but Vergil knew better.] It is a different case when *alta* is applied to *patria*, 374: the literal sense of *alta* would there sound absurd.

(Lycia is on S. side of Asia Minor, between Caria and Pamphylia.)

128. *haud partem exiguam montis*, a strange and rather harsh exaggeration, for a large stone. So again 167.

Lyrnesius. Lyrnesus was in Mysia in Asia Minor, the home of Briseis, Achilles' captive.

129. Here again the names are Homeric, but Vergil has used them quite freely and arbitrarily.

(*Menestheo;* for metre, see 116.)

131. *moliri* (from *moles*) usually implies effort: its use is very various:

Iuppiter is said *moliri fulmina*. *G.* I. 329.
It is used of *axes*, *molire bipennem*. *G.* IV. 331.
Of *reins*, *molitur habenas*. *Aen.* XII. 327, &c.

132. Ascanius (*Dardanius puer*) is called 'fit charge for Venus' both on account of his beauty, described in the lovely similes which follow, and because he was of her blood. (For name Dardanius, see 4.)

133. *caput detectus honestum*, 'his fair head uncovered': (Apollo had appeared (IX. 656) and forbidden him to fight. '*parce, puer, bello*'. Hence his helmet was off.) In prose we should have here *capite detecto*, the ordinary ablative absolute.

In poetry is found this usage of the *passive* participle, with the *objective* accusative, just as though the verb were still active. It is different from the proper accusative of reference (*saucia pectus*). Considering how much the Augustan poets imitated Greek, it may perhaps be an imitation of the Greek perfect participle: some of the instances resembling the Greek *passive* use [ἐπιτετραμμένος τὴν ἀρχήν], some the *middle* [προβεβλημένος τὴν ἀσπίδα], between which doubtless Vergil would not distinguish.

Compare: *os inpressa toro*, 'pressing her face upon the couch' IV. 659; *suspensi loculos lacerto*, 'their satchels hung upon their arm' Hor. *S.* I. 6. 74; also '*subjuncta leones*' 157, *fusus barbam* 838.

134. Observe the pretty word *dividit* for a jewel set in gold.

136. Observe the metre: the *o* of *buxo* not elided, and a four-syllable word at the end: an imitation of Greek in both respects. It makes a variety always, especially when the line is in itself so melodious as here. Vergil especially adopts it when he is using Greek words.

Thus: *Parrhasio Euandro* (XI. 31), *languentis hyacinthi* (XI. 69).

Oricia, from *Oricum* or *Oricus*, Greek town in Illyria near Epirus.

The terebinth wood is said to have been a black. The box is a rich deep yellow-brown.

138. *molli*, 'pliant'.

139. *Ismarus* is a Lydian prince.

Lydia (a district on W. coast of Asia Minor) was called in ancient times always Maeonia. It contained a river named Pactolus, famed in old days for the gold it washed down.

magnanimae gentes are his Lydian followers.

140. The use of *volnera* for the weapon is a natural abstract for concrete (110).

141. *Maeonia generose domo*, 'of noble Lydian birth'; *domo* seems best taken as abl. of origin, by a slight strain of construction, in Vergil's manner.

143. *pristina*, 'former': the deed was done IX. 779. Mnestheus had rallied the Trojans, and driven Turnus back into the river.

pulsi Turni is governed by *gloria*. The sense is quite clear, though the expression is a little intricate.

145. *urbi*, Capua.

[146—162. The battle over, Aeneas was by night returning. He had visited Tarchon and struck treaty with him: then the squadron returned in state, the king's ship first.]

147. *contulerant...secabat:* for the battle was by day, and was over: Aeneas was coming by night.

148. *ut ingressus*, sc. *est*, 'when parting from E. he entered the Tuscan camp', referring to his visit to Tarchon of Caere in Etruria. See VIII. 603: the facts are given in the 'outline of the Story' in the Introduction, p. 61.

[Con. objects to making *ingressus* a verb, as harsh, which it perhaps is, though the same construction undoubtedly occurs 162: but to make *haud fit mora* the principal verb, as he does, is harsher.]

castris, dat. a strain of construction, for in prose it would be acc.

149. *regem...regi*, observe this somewhat stately repetition.

150. *Mezentius*, 71: he was formerly king of Caere.

151. *violenta*. Vergil all through draws Turnus as a proud passionate man.

152. i.e. 'how uncertain they are'.

154. *ferit*, 'strikes'. This is an old expression for making a treaty, and tradition ascribes the origin of it to the prayer of the priest (when the treaty was ratified, by the slaughter of a pig): 'As I strike this pig, so may Iuppiter strike us if we violate the treaty'.

libera fati, 'free of fate', seems to mean that he had discharged his fated mission.

155. *gens Lydia*, the Caerites, Tuscan subjects of Tarchon: for the original inhabitants were supposed to be settlers from Lydia, VIII. 479.

156. *externo*. The Tuscans, rising against their cruel king, Mezentius (71), were told by a soothsayer to place themselves under foreign leaders: 'externos optate duces' VIII. 503. Accordingly they welcomed Aeneas as the fulfilment of this prophecy.

157. *subjuncta leones*, an admirable instance of the construction explained 133.

The 'lions', because the Phrygian goddess Cybele (worshipped by the Trojans, 220) was drawn in her car by two lions, 253. So here they are the prow ornament of Aeneas' ship. The proper *figure-head* was Ida (represented as a goddess, no doubt), which was as usual above the beak of the vessel.

Ida was a mountain close to Troy, the home of the Phrygian worship of Cybele.

160. *Pallas*, son of Euander: see 'outline of Story'.

161. He calls the stars, by a powerful and effective inversion, 'the path of dark night', because they guide the traveller through the dark.

quaerit, 'asks of' Aeneas.

162. *quae passus*, sc. *est*: 148.

[163—214. Muse, sing the Tuscan leaders; Massicus, Abas, the seer Asylas, the fair Astyr, Cycnus' sons with their father's strange device, Ocnus the founder of Mantua, and the mighty Aulestes.]

163. *Helicona* [Greek acc. of Helicon], a range of mountains in Boeotia, running down to the Corinthian Gulf. It was sacred to Apollo and the Muses, and had the sacred fountains of Aganippe and Hippocrene.

pandite, 'fling open', as though it were a sacred precinct, a closed sanctuary.

deae, the Muses.

164. *quae...comitetur*, indirect question; depending rather on the sense than on the words of what precedes: *cantus movete* being equivalent to *canite*; a perfectly natural irregularity.

166. *aerata*. It was the figure of a tiger at the beak that was brass, and hence the ship was called Tigris

167. 'the thousand youths' is poetic exaggeration, as Vergil's numbers often are.

Clusium and *Cosae*, Etruscan towns, the latter unknown.

168. *quis*, old dat. plur of *qui*.

169. *goryti* [Greek word, from Homer, prop. 'bow-case'], 'quivers'.

171. *aurato Apolline*. The guardian god (to be distinguished from the sign or figure-head) was a statue placed in the stern.

172. *Populonia*, town on the coast of Etruria, on a peninsula.

173. *Ilva* [also called by its Greek name *Aethalia*], an island off Etruria, near Populonia, celebrated for its iron mines.

174. *Chalybes*, a tribe on the S. shore of the Euxine, celebrated from the earliest time as the first workers of iron. (Hence English word 'chalybeate', used for water naturally impregnated with iron.)

175. *hominum divomque interpres*, 'messenger of gods to men', i. e. a diviner. The strict meaning of *interpres* [stem PAR, 'to pass'] is 'one who goes between', which suits the double genitive here admirably.

176. *fibrae*, prop. 'thread' [fid- 'split'], hence 'entrails'.

parent might be an archaism for *apparent;* but it is better to take it (with Con.) in its natural sense 'obey': it is a fine poetic exaggeration, quite like Vergil, to say 'the stars and signs *obey* the augur', as though he were the lord of all these things: moreover Vergil would not use *pareo* in one sense here and another 179.

178. *rapit*, 'hurries', unexpected graphic word, suggesting the fury and excitement of war.

179. *Alpheae Pisae*, one of the most ancient and famous Etrurian towns, supposed to be a colony from Pisa in Elis (Peloponnese) on the river Alpheus: whence the name.

ab origine, a variation of phrase instead of the more ordinary *origine* ('traced *from* its origin', instead of 'in its origin'): so *Etrusca solo* for *Etrusco solo*, 'Pisa founded from Alpheus, built on Etruscan earth'.

183. *Caerete*, abl. of *Caere*, in app. with *domo*, 'who are from the dwellings of Caere', 'whose home is Caere'.

Minio, an Etruscan river.

184. *Pyrgi* and *Graviscae*, ports on the Etruscan coast.

185 sqq. *Cinyras* and *Cupavo* were the sons of *Cycnus*, king of the Ligurians. The latter was devotedly attached to Phaethon, and when Phaethon was slain (by a thunderbolt from Iuppiter, while he rashly drove the chariot of the sun) Cycnus, lamenting his fate, was changed into a swan.

(The Ligurians, a hardy race, who lived in the hill-country round the Gulf of Genoa.)

186. *transierim*, 'would I pass by', hypothetical subjunctive, common in this tense.

paucis comitate; paucis is abl. instr., because the followers are scarcely regarded as agents. So we find 'to invest a town with soldiers', *militibus circumdare*. Observe *comitate* passive, a poetic use.

187. 'The swan-feathers rise from his crest', i.e. he wears them as a plume.

188. *crimen amor vestrum*, 'love was your shame': the meaning is plain, though what the allusion is we do not know, as the tradition is lost.

formaeque insigne paternae might be in apposition to *pennae* ('swan-feathers and the device of their father's form', a *hendiadys* quite like Vergil): but that would make *crimen amor vestrum* rather a ha[illegible] parenthesis. So perhaps it is simpler to construe (understanding *erat* [illegible] verb to both clauses), 'Love was your shame, and ye bare the device of your sire's form', i.e. a figure of a swan upon their shields.

190. *sororum*, for the sisters of Phaethon, who had aided him in his rash attempt, were changed into poplars.

192. 'a hoary age he donned of plumage soft'. *Senecta* is a beautiful instance of the abstract for concrete, being used here for the white hairs. Notice too the (Vergilian) *unusual* word *duxisse* for 'put on'; as 'chasing the stars' in the next line for 'flying aloft'.

195. *Centaurum*, the ship. *ille*, the figure of the Centaur (which gave the ship its name), lifting a menacing stone. The Centaurs were fabulous monsters, half horse and half man. (See the Greek sculptures from the Parthenon in British Museum.)

198. *ille*, purely demonstrative, making the clause vivid. 'There too Ocnus gathers, &c.' Compare 'liber equus...aut ille in pastus', XI. 494; and *Georg.* II. 434, *Aen.* XI. 653, XII. 5. Also 'ac velut ille...aper' 707.

199. Mantua being Vergil's native town, he gives an old tradition of its illustrious origin. *Mantus*, Greek gen. of *Manto*. The 'Tuscan river' is Father Tiber, of course.

201. 'rich in sires', i.e. of noble houses; a rather strange but effective phrase.

202. [*quaterni*, 'four each', the distributive: though in 207, 212, and often, the distributive is used not strictly.]

He makes Mantua head of a league of 12 states, belonging to three original races, of which the Tuscans were chief.

205, 6. *Mincius* (the Mincio, a Lombard river) is the name *and* the figure-head of the ship, cf. 166. The head of the god is appropriately covered with a chaplet of reed. He is 'son of Benacus', because the river flows out of the lake Benacus (Lago di Garda). [*pinus*, both 2nd and 4th decl., 230.]

207. *gravis*, 'mighty'. *arbore*, unusual word, 'tree-stem' for 'oar', in Vergil's manner.

210. 'down to the waist his shaggy front shews human form'.

frons hominem praefert, a complicated and strained phrase, though the meaning is clear.

214. 'cleft with brass the fields of brine', a true Vergilian phrase for sailing.

(*subsidio*, dat. of *purpose* or *work contemplated*. The simplest example of this is *decemviri legibus scribundis*. It is closely allied to the *predicative* dative.)

[215—275. The nymphs (changed from ships) come and bid Aeneas wake and prepare; then speed his ships on to the shore. He prays to Cybele, and as day dawns makes for the shore. The Trojans take heart, and hurl spears as thick as Thracian cranes; the Rutules are affrighted at his helmet-blaze, as at a comet or Sirius.]

216. *Phoebe* [= Diana, sister of Apollo, the moon-goddess].

pulsabat, Vergilian unusual phrase, '*striking* mid-heaven with her car'.

218. *ministrat*, 'serve' the sails: a little uncommon but quite clear.

220. *Cybēbe*, other form for Cybĕle, Phrygian goddess, called the mother of the gods: the worship was very ancient.

222. *pariter*, 'in line'.

224. *lustrant*, properly 'to purify', with propitiatory offering: then more vaguely, as here, 'do homage', 'celebrate'.

225. *fandi*, gen. of relation; used with adj., it gives the thing *in respect of which* the adj. applies, and in this use it is largely employed by Augustan poets, probably in imitation of Greek. This use is sometimes called genitive of *definition*.

226, 7. Notice the clear and beautiful picture raised by these two lines.

229. *velis immitte rudentes*, 'slack the sheets to the sails'.

230. *Idaeae de vertice pinus*, lit. 'pines of Ida from the sacred summit', a (Vergilian) inversion for 'from the sacred summit of Ida'.

232. *praecipites premebat*, 'was forcing us to flight', proleptic, see 103.

235. *dedit esse deas*, 'granted us to be (that we should be) goddesses' The looser acc. inf., instead of the stricter dat.

237. *horrentes Marte*, 'bristling with war', a forcible expression for a fierce and firm array of spearmen.

239. *medias*, 'in the midst', i.e. *between* them and the camp; so that the adj. is really equivalent to an adv.

240. *iungant*, intrans. poetic, 'join the camp' as we say.

241—3. Observe the sonorous and effective alliteration here.

242. *primus*, not strictly 'be the first to', which is not sense; but equivalent (by a stretch of usage) to adverb 'at once', 'at earliest', see 239.

243. Observe the emphatic position of *invictum*, 'which the fire-god (Vulcan) himself gave thee, a shield that cannot fail'.

247. *haud ignara modi*. The simplest translation is 'well knowing how', i.e. being a water-nymph (changed from a ship too), she did it skilfully.

252. *Dindyma*, mountain in Phrygia, often spoken of as the ancient seat of Cybele ('Idaean mother of the gods').

cordi, 'dear'. It is properly dat. of *cor*, and is usually classed with the predicative datives, 214 (like *impedimento est*, 'it is a hindrance'). But *cordi* is the only word of a large class (for these datives are numerous, see Roby's Grammar, Vol. II. preface) which is thoroughly *concrete*, and is commonly used: and this explanation is not quite satisfactory. Probably, it is an old locative, and means 'in my heart', a natural primitive way of expressing the idea: thus *hoc mihi cordi est* is exactly the English 'I have this *at heart*'.

253. *turrigeraeque urbes*. Cybele had a crown turreted like battlements (*turrita*, *Aen.* VI. 784). And Ovid (*Fast.* IV. 219) suggests that the origin of this was, that she was considered the inventor of battlements.

leones, 157.

254. *rite propinques*, 'duly bring near this augury', a rather fanciful phrase for 'accomplish', 'further' it.

256. *revoluta*, 'returned', suggesting the circling course of the sun.

258. *edicit sequantur*, 'bids them follow', the jussive subjunctive (see Scheme) used indirectly, without *ut:* common in poetry, and even in prose after *velim*, *necesse est*, *licet*, &c.

265. *Strymoniae*, from the Thracian river Strymon. The simile is suggested by Homer (see page 74), but Vergil has modified it. See Introd. p. 66, 'note on the Similes'.

266. *fugiuntque notos*, 'fly before the south wind', returning to their northern home.

secundo, probably in its original sense 'following', giving a vivid picture of the stream of cranes, and the swift movement of the cries accompanying them.

267. *videri*, historic inf. Its effect is to describe *action* without marking *time*, and accordingly it is used where time is not definite or not important, as in *feelings* with no definite end or beginning, as here:

or *scenes* confused and crowded:

or in *action* when it is rapid, act succeeding act.

268. *puppes*, because they moved them prow outwards: 'obvertunt pelago proras', III. 3.

269. *totum...aequor*, poetic exaggeration; describing however perhaps the consternation of the Rutules.

270. *cristis*, dat. like *capiti*. It is Aeneas she is speaking of.

273. *lugubre rubent*, 'redden with fatal glow'. Acc. of the adj. used adverbially often in Augustan poets: see 726, XI. 854; and compare 'dulce loquentem', 'acerba tuens', &c.

The superstition of the gloomy augury of comets is well known.

Sirius ardor, 'the fiery Sirius' (the dog-star), whose rising was the signal for the hot weather. He is always spoken of as 'baneful', 'raging', &c.

[As a matter of fact, the identification of Sirius' rising with the hot weather was borrowed from the Greeks, and had ceased to be true when Vergil wrote: it had become one of the conventions of poetry.]

274. *ille*, 198.

275. *contristat lumine*, 'saddens with his light', on account of the drought he brings. The phrase is effective from its unusualness.

[276—286. Turnus undismayed encourages them to the battle.]

277. *praecipere*, inf. depending on *fiducia*. This infinitive (prolate) properly depends in Latin on ideas like 'wish', 'intend', 'strive': but Vergil after his manner greatly extends the use, employing it after many other ideas (e.g. *praecipito* XI. 2, *promitto* XI. 503, *do* XII. 211), as here of 'confidence'. See note on 119.

Probably the Greek use of the infin. may have influenced this extension.

278. This line is considered doubtful, since it occurs again IX. 127, and is not found in all MSS.

280. *in manibus Mars ipse viris* [*viris*, dat.]. 'In warriors' valiant hands is Mars himself' (Mars, the god of war, see 755).

Notice the terse force of this short but spirited address.

282. *ultro*, prop. 'beyond': hence often used by Vergil in describing feelings or acts unprovoked, uncaused, spontaneous, *over and above* what circumstances call for. Here it is 'taking the offensive', 'at once'. So 312. Of speech, 696.

283. *egressis*. [Some read *egressi*, which Con. adopts, as the harder reading, and so less likely to have been altered.—But it may have been altered from *egressis* to *egressi* to suit *trepidi*. Moreover, *labant* being always *intransitive*, the acc. becomes awkward with Con.'s reading.]

[287—307. The Trojans land: Tarchon runs his ship unluckily on a reef, and it is wrecked.]

288. *pontibus*, 'by bridges' (inst. abl.). The 'pons' was a landing plank, or ladder, see 654.

servare, 267.

recursus languentis pelagi, 'the return of the spent tide', i.e. the moment between the waves, when they could jump in with greatest ease, in shallower water.

289. *brevibus*, used as subst., 'the shallows'.

290. *per remos*. Perhaps it is safer to construe 'by aid of the oars',

and leave it doubtful (as Vergil does) how they did it: whether 'sliding down' (Con.), or more likely steadying themselves as they swam and waded in.

291. *spirant*, 'breathe': a bold but expressive word for 'foam'.

295. *inimicam* is spirited and almost playful: in encouraging his men to row hard at the beach (for safety in landing) he calls it a 'hostile' land, and bids them 'cleave it' with their prows.

298. *arrepta tellure*, 'the land once gained': but the word is forcible and unusual.

quae talia..., 'when he had said these things thus', an unnecessary fulness of expression.

302. Notice the unusual metre, *puppis | tua, Tarchon.* Perhaps there is a slight touch of satire; see 400, 440, 442, 471.

303. *dorsum*, 'a ridge', 'a bank' ('back' originally, like our word *ridge*).

304. *fluctus fatigat*, 'wearies the waves': tersely expressing the splashing and battering of the surf on a ship aground.

[308—361. The battle begins. Aeneas slays Theron, Lichas, Cisseus, Gyas, the boastful Pharo: Cydon being only saved by his brothers. Then with a new supply of weapons he slays Maeon: and his two brothers vainly try to avenge him. The battle becomes general, and they struggle obstinately, like opposing winds.]

310. *signa canunt*, the 'trumpets sound': *canere* being the regular word even in prose for this.

311. *omen pugnae*, 'fair omen for the fight' (M.), a parenthetic clause, in *apposition* with the sentence: for the 'omen' is not Aeneas, but the *fact* that 'Aeneas first attacked', &c.

omen is acc. The constr. is very common in Greek. Compare XI. 383.

313. *aerea suta*, 'brazen links' of the coat of mail. *que*, VII. 75.

314. *haurit*, 'drinks', 'devours', a fine imaginative word which Vergil often uses of weapons.

315. *exsectum*, &c. 'ripped from his dead mother's womb'; such children being apparently regarded with superstitious reverence, as sacred to Phoebus.

319. *deiecit leto*, 'cast down to death', poetic variation for 'ad letum': it makes *letum* the recipient, and so in a kind of way personifies it.

This *personal* dative is a common poetic usage in Vergil.

Herculis arma; he carried a club, like Hercules, his father's comrade.

321. *dum praebuit*, 'as long as Earth gave'. The perf. is used even of protracted things, instead of impf., if attention is directed simply to the fact, and not to its duration. Compare 'Hoc feci dum licuit', Cic. *Phil.* 3. 13; 'dum fortuna fuit', *Aen.* III. 16.

322. *inertes*, 'idle': words, not deeds.

326. *securus amorum*, 'at peace from all thy loves' (M.): this goes of course with *iaceres*.

327. 'Thou hadst been lying now, unhappy one, laid low', &c. The past conditional, see Scheme, and cf. 443.

330. *conniciunt.* The sentence, quite naturally, but rather irregularly, glides by imperceptible transition from *conditional* ('had not

the serried band', &c.) to the *narrative* again ('throw their seven spears').

331. *deflexit stringentia*, 'turned aside, so that they grazed'. The participle expresses the result of the verb (*proleptic*), see 103.

334. *torserit:* the tense is forcible, being used of *predicted result* (XI. 688) and giving a suggestion of confidence.

(*Graium*, the Greeks: for gen. see 2.)

340. It is clear the spear goes on through Maeon's breast, and through the hand of Alcanor, put behind to support him: else the vivid '*servatque cruenta tenorem*', 'holds on its bloody way,' would be meaningless. [*cruenta tenorem*. Vergilian variation for *cruentum*, the prosaic straightforward expression; giving the adjective to the other word.]

341. *nervis*, 'by the sinews', a perfectly natural instrumental abl.

343. *contra*, 'in front', i.e. 'with true aim'. The spear swerved.

345. *Curibus*, abl. of origin; an idiomatic use with names of places, cf. 141, 183.

347. *pressa*, unusual word for 'thrust'.

350. *Boreae*. Boreas was the north-wind god, who according to the Greek tradition dwelt in a cavern of Mount Haemus in Thrace (the snows of Thrace being naturally to early Greeks the home of the north wind): and Vergil adopts the idea.

351. *Ismarus* was a mountain in Thrace, giving its name to a lake and town near.

352. *Halaesus*. Supposed to be originally an Argive Greek (*Agamemnonius*, VII. 723) who had settled among the *Aurunci*, a tribe who lived in the lower valley of the Liris, on the borders of Campania; possibly a local name for the Ausonii, 54.

359. *stant obnixa omnia contra*, 'force against force stands pushing', a most forcible phrase for the desperate struggle of two equal powers, the whole weight of each thrusting against the other.

So, XII. 721. the same word *obnixi* is used of the two bulls fighting.

Notice the skilful effect of the metre and sound too, expressing the locked and weighty struggle.

361. 'foot to foot and man to man, clinging they throng'.

densus, epithet transferred, from the whole mass to each individual.

pede. In old inscriptions, down to as late as 120 B.C., the dative of this declension is found spelt with *e* instead of *i*: and the same form is retained in legal language later (e.g. lex opere faciundo, a plain dat.): so that possibly this is the old *dative* for *pedi*, and an example of Vergil's fondness for old forms (see 2, and Index, 'archaisms').

On the other hand Vergil so extends the use of the *local ablative*, that it is impossible to say confidently that this may not be an example of that (see 23).

The same doubt occurs *Georg.* I. 430, *suffuderit ore:* though the *abl.* there is easier.

[362—438. The Arcadians giving way, are recalled and encouraged by Pallas, who bids them fight like men, as it is their only chance. At last, after great exploits of Pallas, the Trojans make a charge like a forest-fire to aid him. Then Halaesus, after some slaughter, meets his

death by the hand of Pallas. At last Pallas and Lausus meet; but are not destined to fight it out to the end.]

362. *qua saxa...ripis*, i.e. in a dry torrent-bed.

364. The Arcadians, Euander's men (see page 61, 'outline of the Story'), were cavalry; so 'unaccustomed to lead on the lines of foot'.

365. *Latio sequaci*, 'the chasing Latins', abstract for concrete.

366. *quis*, 168.

dimittere, inf. (prolate) after *suadeo*, Vergilian extended use, instead of the prose *ut* with *subj.*, see 119.

quando, a curious irregularity. It should have been either *quando eis*, or *quis* without the *quando*.

369. *per vos fortia facta*. This strangely ordered phrase means '(I pray) you by your brave deeds', *vos* being governed by the word of *praying* or *adjuring* understood. It is borrowed from Greek (πρός σε γουνάτων, &c.), cf. Soph. *O. C.* 250.

370. *devicta*, part., properly applied to the defeated people, here transferred (see 361) to the wars.

371. *patriae subit aemula laudi*, 'follows in rivalry my father's fame', a terse but quite clear expression. Observe the rhetorical power of these lines.

374. *alta*, metaphorical, 'great'.

375. *premunt*, 'are against us'.

378. *Troiam*, i.e. the Trojan camp, see 240.

379. *medius*, 239.

382. *discrimina costis dabat*, i.e. divided the ribs on one side from those on the other.

383. *dabat*. The long *a* here is probably one of Vergil's antiquarian licences: i.e. where he differs from the ordinary quantity he usually is recurring to an ancient one.

384. *super*, adverbially, 'above'.

occupat, 'catch unaware'.

387. *tumido*, 'swelling' with rage and eagerness.

388. *Rhoetus*, king of the Marruvii, a race who lived in the Apennines. Nothing is known of him but this story, and the tradition that his son fled when the crime was known to Daunus, father of Turnus.

391. *Daucia proles*, 'sons of Daucus'.

392. 'Their parents knew them not apart, a sweet perplexity'.

394. *caput*. The long *u* seems arbitrary, and not to come under the case of archaism. 383.

395. *te suum quaerit*, 'seeks thee, its lord'. Vergil describes ghastly things with the same unflinching force. Compare for example the plain-spoken description of the defeated boxer's condition, v. 469. Here however the imagination adds a superfluous horror.

399. *praeter*, adverbial 'past'.

Rhoetea, Greek acc.

400. 'So much respite and delay had Ilus', while Pallas was slaying Rhoeteus. [The metre is exceptional, 302.]

402. *medius*, 'midway', 239, 379.

404. *semianimis*, the *i* is half a consonant (like *y*): so that it is really a four-syllabled word [sĕm-yănĭmĭs].

405. *optato*, 'at his desire', perhaps abl. of *occasion*, like *nocte*.

406. *dispersa*, 'at diverse points'.

407 sq. 'The heart of the forest catches suddenly, and through the wide lands Vulcan's dread line spreads unbroken'.

una might be adj. or adv.: the latter rather the better sound, the former a little richer in sense, as it is a *proleptic* adj., 'spreads into one' (M).

408. *campos*, not very natural word for overgrown shrubbery or uncleared land: but the military metaphor of this line perhaps determines it. For this simile, and especially line 409, see Introd. p. 66.

410. *socium*, 2.

412. *seque in sua colligit arma*, 'gathers himself into his armour', vivid and slightly strained phrase for a man setting his shield firm and buckling his cuirass tight and grasping his sword, &c.

416. See 395, where the same ghastly directness of description is used.

417. *fata canens*, 'prophetic', i.e. he had known his son's future doom, and tried to save him from it.

418. *canentia*, 'whitening' lit., i.e. 'fading', a very unusual word.

420. *sic...precatus*, together.

422. *fortunam atque viam*, 'a lucky way': only that Vergil prefers the poetical variety of saying 'luck and a way', which is quite intelligible. This figure is known as *hendiadys*, 'one thing by two'.

424. *texit*, with his shield; for tense see 321.

427. *pars ingens belli*, a rhetorical expression, of the kind of which Vergil is fond, meaning 'great bulwark of the fight', 'mighty warrior', 'lord of the battle', or some such notion.

sinit perterrita, 'suffers them (to be) scared'.

428. *pugnae nodumque moramque*, 'the battle's knot and stay', a fine vivid phrase for a warrior always in the thick of it.

430. *Graiis inperdita*: this use of the dative to express the agent, after a word of passive meaning, is not unfrequent in Augustan poets, perhaps another instance of Greek imitation (cf. Carmina quae scribuntur aquae potoribus, Hor. *Ep.* I. 19. 3).

433. *sinit*, 383, note.

435. *quis*, 168.

[439—509. At Iuturna's advice, Turnus makes for Pallas. The battle stays to watch the combat of chiefs. Pallas calls Hercules to aid him, who may not: Jove consoling him in his agony. Pallas grazes Turnus with his spear, but receives a fatal thrust in return. Turnus triumphant spoils him of his girdle. O vanity of human hearts, that spoil will be his ruin!]

439. *soror*, the nymph Iuturna, who, being endowed with supernatural power, helps the side of her brother Turnus.

[*succedere*, prolate, after *moneo*, instead of *ut*-clause, see 119, and Index.]

440. Observe the unusual metre (cf. 136, 302, 400). Possibly it is used to suggest the violent movement. But it cannot always be explained as expressive, e.g. 442, where it occurs again. The poet in the later books seems to be developing new varieties of rhythm.

443. *cuperem.* The conditional imperfect is regularly used of a supposition excluded by present or past facts: describes something that *would have been*, either *now* or in the *past*. Thus in Cicero, *Part.* 25, Si semper optima tenere *possemus*, haud consilio *egeremus*, 'If we could have always kept to the best (which we can't) we should not have been in need of advice'. It is true, we may often in English use 'would be' for 'would have been' in such sentences: but for beginners the other translation is better, as it is never wrong, and teaches them the difference between the two main classes of conditional sentences. See Scheme (cf. 327).

adesset, jussive indirect, instead of *ut*-clause, see 258.

The brutal wish is a good example of Turnus' *violentia*, 151.

444. *aequore iusso*, i.e. 'from the space *they are bidden to clear*': a variation for the simpler *iussi*.

445. *abscessu*, abl. of the occasion.

447. *obit omnia*, 'scans every part'.

449. *spolia opima*, name given to the spoils won in the old heroic single combats between the two kings or commanders. The name is not therefore quite strictly applied here, as Pallas was not the leader on the Trojan side: but it is near enough to justify the rhetorical use of the term.

Notice the impressive dignity of the reply to Turnus' brutality: 'for either lot my sire is ready' (compare the use of *aequus* in *aequo animo*).

453. (pedĕs, -ĭtis.)

455. *meditantem in proelia*, 'brooding for battle', a variation for the ordinary *med. proelia*.

457. *contiguum missae hastae*, 'within the cast of spear' (M.), a noticeable artificial phrase. The proper meaning of *contiguus* is, as in English, 'bordering upon', 'neighbouring'.

458. *ire*, 267.

si qua, &c. This use of 'if perchance' to express a *hope* is natural in all languages.

ausum, masc. part.

461. *Alcide.* Hercules (called *Alcides* from Alcaeus his grandfather) was related to have been a friend of Euander, and to have taught him the art of writing.

463. *victorem ferant*, 'submit to see me conqueror'.

465. He 'stifles' the groan, and his tears are 'idle', because Pallas is fated to die.

467. *inreparabile*, a fine adjective: 'that none may renew'. There is a sadness in the sound of it.

471. metre: 136, 440.

473. *reicit arvis*, 'turned from the fields', not to see the death.

477. *molita*, 131, 'forced its way'.

478. *strinxit de*, a variation (after Vergil's manner) of the ordinary *strinxit corpus*.

481. *mage*, old shortened form for *magis*, by dropping *s* and corruption of *i* to *e*: exactly as in *amaberis*, *amabere*.

..sit, indirect question.

penetrabilis, 'piercing', active use of *-bilis*. Compare the common word *terribilis*, and Horace's *dissociabilis* and *illacrymabilis*.

482. *ferri terga*, 'hides of iron', a bold and effective metaphor.

483. *quem...obeat*. This is called the *concessive* use of the subjunctive (see Scheme), 'though it wrap round' (*ob*-eat, 64).

485. *loricaeque moras*, 'the corslet's delay', fanciful abstract of obvious meaning, 'defence' or 'barrier'.

Some object to *ingens* for the youthful Pallas (compared in XI. 69 to 'gentle violet' or 'drooping hyacinth'): but the poet clearly paints him as at once beautiful and strong, like the Homeric heroes, καλός τε μέγας τε.

487. *sanguis*, *i* long: an archaism, for it was originally long; see 383.

488. *corruit in volnus*, 'he sinks down on his wound', an expressive and bold phrase, describing the utter collapse of a mortally wounded man.

super, 384. The phrase is Homeric.

494. *haud parvo stabunt*, lit. 'will not stand to him (to his account) at a small price'; i.e. 'will cost him dear': a common meaning of *stare*, indeed 'cost' is only *constare*.

parvo, abl. of price, cf. 503.

496. *baltei*, two syllables, like *aureo*, 116.

497. *inpressum nefas*, 'the graven crime' (developed in the next two lines) alludes to the story of the 50 daughters of Danaus, who were wooed and wedded by the 50 sons of his brother Aegyptus. Danaus however, fearing the alliance, instructed his daughters to murder their bridegrooms on the marriage-night. They all obeyed except Hypermnestra, who saved her husband Lynceus. This well-known story is told by (Ovid and) Horace, *Odes*, III. xi.

503. *magno optaverit emptum, &c.*, 'he will wish he could have paid a great price to leave Pallas unharmed'. This is the meaning: though the phrase is strange, *emptum* being masc., and literally construing thus: 'he will have wished the unharmed Pallas bought at a great price'.

[At the close of XII, in a fine passage, Aeneas is wavering, whether he shall spare Turnus, but, seeing this belt of Pallas, slays him.]

504. *ista*, always of the person addressed, see 42; here Turnus, who is the real object of the exclamation 'nescia mens', &c.

This passage is remarkable as being exclamatory, and so interrupting the narrative. Such interruptions are rare in Vergil. Compare 'Heu vatum ignarae mentes' IV. 65, 'Auri sacra fames, &c.' III. 57, and Tennyson's 'O purblind race of miserable men' in *Enid*.

505. [*lacrimisque:* metre, cf. 136.]

509. *cum tamen*, 'while yet thou leavest, &c.' There is no difficulty in *tamen*. He was a 'glory and a grief' to his father: the grief is given 508, and the glory 509. It gives feeling to the line, as of sorrow clinging to a solace. So still more pathetically in Dido's wish for a son, 'qui te tamen ore referret', IV. 329.

[510—605. Aeneas hears, and comes on dealing death. Magus prays for quarter, but is rejected. After slaying Haemonides, Anxur,

and Tarquitius, and others, like Aegaeon with 100 hands, he startles Niphaeus' horses, who throw their master. On come Lucagus and Liger, in one car: Aeneas strikes down Lucagus and, in spite of entreaty, stopping the car slays Liger too.]

511. *tenui discrimine leti esse suos:* acc. inf. depending on the *sense*, for this is the message given: a natural irregularity.

The phrase is curious and idiomatic: literally, 'in death's narrow interval', i.e. 'severed from death by but a little space'. The abl. is probably *place* or *circumstances.*

513. *proxima quaeque. quisque* is used thus regularly with the superlative, where we say 'all': thus *sapientissimus quisque*, 'all the wisest'.

517. He seizes four sons of Sulmo, and of Ufens, to offer as victims to the shade of Pallas: a common savage superstition that the dead hero is happier if other blood is shed for him.

[*immolet* after *qui* final: see Scheme.]

522. *astu*, 'deftly' (M.). An old abl.; the other cases are wanting. The stem is AK 'sharp', and again appears in *astutus.* So it lit. means 'with sharpness', i.e. 'nimbly', skilfully'.

525. *serves*, 258.

528. *hic vertitur*, as we say, 'does not turn on this'. One life would not make the difference, as he says in the next line, of victory or defeat.

532. *parce*, 'spare', i.e. 'save': compare *parsimonia.*

533. *ista* (*belli commercia*), 'this thy traffic of war'; i.e. which you propose: *ista* in its proper sense, 42.

537. *Trivia*, 'goddess of three ways', properly Hecate, a mysterious divinity worshipped at cross roads, identified with the Moon, Diana, and Proserpina. Here it is used for Diana only.

538. *redimibat*, *old* form of impf. of the verbs in *-ire.* Vergil often uses it: and the form is universally found in *ibam* from *eo.*

541. 'to cover with mighty shadow' is a phrase for death, imitated from Homer.

542. *Gradive*, an old Latin name for Mars.

547. *aliquid magnum*, i.e. 'some boast'.

vimque adfore verbo, 'that force would match his word', i.e. that he would be strong to execute his boast.

548. *caeloque animum ferebat*, 'he raised his spirit to the skies', in pride. *caelo* dat. of recipient, where in prose *ad caelum* would be used. It is due to the *personifying* instinct of the poet, and is very common in Vergil, see 319.

fortasse, 'it chanced', belongs in sense to *dixerat* and *crediderat* also.

551. The Fauns were rustic Latian deities, half men, half goats, like the Greek Satyrs.

552. *obvius*, a Vergilian variation for *obvium.* The adj. is practically equivalent to adv. See 239 and Index.

553. *inpedit*, 'fastens', a slight extension of the meaning.

555. *deturbat terrae*, 'strikes down upon the earth', for dat. *terrae*, 548.

557. *istic*, 42.

558. The common phrase would be *onerare sepulchrum membris*, which Vergil varies, in his way.

564. *tacitis Amyclis;* Amyclae (on coast of Italy, N. of Naples), according to the story was known as the Silent, because the people had been forbidden, owing to false alarms, to speak of the enemy's approach, and it was thus taken for want of warning.

By some this story was referred to the original Amyclae in Laconia, the probable founder of the Italian city: and it suits the proverbial silence of the Laconians. Another tale was current that Amyclae in Italy was depopulated by snakes.

Vergil's tale may have been any of these, or any mixture of them.

565. *Aegaeon*, a monster, breathing fire, with 100 arms and 50 heads, who in Homer helps Zeus (Jove) against the giants, but here seems confounded with the giants in their rebellious attack on Jove.

He is called *Briareus* more often. Homer says the gods called him Briareus, men Aegaeon.

566. *centenas*, 207, 212, note on 202.

568. *strepere;* to strike the shield with the spear was a known device for terrifying the enemy.

570. *ut*, 'when' (temporal).

572. *illi*, the horses.

574. *currus*, plur. for sing., used often of *complex* things like a chariot, a nest with young in it (XII. 475), &c.

577. *strictum rotat acer Lucagus ensem*, i. e. Lucagus was the fighting man, while his brother drove. The detail, like so many in this book, is from Homer.

578. *haud tulit furentes*, 'could not brook their fury', a common phrase in Vergil.

579. *ingens adparuit*, an impressive phrase, 'stood mighty before them'.

581. Aeneas had (in the *Iliad*) been rescued from Diomedes and Achilles, and Liger is taunting him with it: 'no escape from us as from the Grecian heroes'.

582. *aevi*, 'thy life'.

584. *volant late*, 'fly abroad': expressive of his vain pride.

586. *pendens in verbera*, 'leaning to smite': a Vergilian stretch of meaning.

592. Sense: it is not your horse's fright that has hurled you from your chariot: you yourself have fallen. Alluding to 573.

currus, 574.

593. *vertere*, probably 'turned in flight'.

595. *inertes*, 'powerless', 'coward'.

597. *per te, per, &c.* This looks at first sight like the Greek construction imitated above, 369. But the repetition of *per* seems to shew that it is varied here, and that it means 'by thyself and thy brave fathers'. Such a variation would be quite possible in Vergil.

598. *sine*, 'spare'.

601. *latebras animae*, 'the lair of breath', a strong but highly artificial phrase for the breast. (Acc. in apposition with *pectus*.)

602. *edebat*, 'dealt' as we say.

605. He calls the army 'vainly beleagured', because the besiegers were no longer masters of the field: the siege was no longer tenable.

[606—688. Iuppiter tells Iuno it is Venus who supports the Trojans: Iuno replies 'If thy love were as strong as once, thou wouldst let me protect Turnus'. He allows her to delay, not to alter, his fate. She descends, and fashions of a cloud an image to resemble Aeneas. The phantom provokes Turnus, who follows it: it jumps into a boat, Turnus following; is carried out to sea, vanishes into air, leaving Turnus at sea. He passionately raves and prays, and would fain jump out. Iuno checks him, and guides the boat to land at Ardea.]

609. *opes*, i.e. 'the fortunes'.

non vivida bello dextra viris, 'not the men's hand, doughty in war', i.e. *sustentat*. *vividus* observe, a forcible word.

610. *viris*, a variation for *virorum*. The construction 'est viris dextra' is obvious and common: and this is an extension of it.

pericli, common gen. of relation. So with part. *A.* II. 427. After adj. it is commoner in Greek, and Vergil uses it frequently.

614. It would be possible to put a comma at *foret*, and make *non hoc mihi namque negares* the apodosis. In that case *namque* must be construed 'surely'. Vergil seems to use *enim* in this sense (VIII. 84). But the other sense is quite as good, making *si foret* express the wish; and *namque* is then in its regular sense.

negares—quin—possem, 'refuse me the power': *quin* after a negative word as usual.

615. (*pugnae*, dat. after verb of taking away.)

616. *Daunus*, father of Turnus.

617. *poenas dare* is properly 'to give satisfaction', so = 'to be punished', 'make atonement'.

619. *Pilumnus*, see 76.

623. *caduco*, 'doomed to fall'.

meque hoc ita ponere sentis, a difficult phrase. The meaning must be 'And thou knowest that I will this so', and the *hoc* must refer to *praesentis leti* and *caduco*, i.e. 'if you ask for *delay* of death, and understand that *death* is fixed'.

[The other interpretation 'And 'tis thy will that I should so rule it' is a mere repetition of *oratur;* and besides even Vergil would scarcely strain a word so much as to make *sentis* with acc. inf. equivalent to *poscis ut.*]

625. *altior*, 'deeper' (metaphor kept up in *latet*): i.e. 'further'.

mutarive putas, 'or suppose the war is changed'. This use of the present *mutari* expresses the expected change as already begun. at least in Iuppiter's mind. It is a vivid poetical presentment of the future, not uncommon in Vergil. [XII. 13, 585, XI. 389, &c.]

628. *gravaris*, 'art loth to give'.

629. *haec*, because it was the subject of the interview.

630. *veri vana feror*, 'blind to the truth I go astray': lit. 'deluded in respect of the truth, I am borne along'. *veri*, gen. of the thing *in respect of which*, &c., 225; a terse and effective expression.

631. *quod*, adverbial use: lit. 'as to which'. It may be construed 'but' as in *quod si*.

631, 2. *ut ludar*, lit. 'how may I be mocked!' a wish. The fuller form of *ut* in this sense (always in prose) is *utinam*. (The Greeks use ὡς so.)

635. [*Iliacam*, 'Trojan', from *Ilium*, one Greek name for Troy.] *Laurens* 'Latin', from Laurentum, their capital.

636. *cava—tenuem—sine viribus* all express in different ways the shadowy unreality of the image. So *inania*, *sine mente*, below.

638. *iubas* refers to the horsehair plume.

648. *turbidus*, 'wild', the root-idea of *turba*, *turbo*, *turbare*, is 'confusion'. Compare the various meanings 'crowd', 'eddy', 'storm', 'excited'.

649. *thalamos*, lit. 'couches', so 'marriage': a Greek word. It is an ironical allusion to the betrothal of Aeneas to Lavinia, see Preface.

652. *nec ferre videt sua gaudia ventos*, 'nor sees that the breezes bear his triumph away', i.e. that it is wasted on the empty air.

653. *coniuncta crepidine*, 'fastened to the edge'. The abl. is common with *coniungo*.

654. 'with steps set out and plank prepared': probably the *pons* and *scalae* being one and the same thing, perhaps a sloping plank with bars across, to help the passenger in climbing. It is unlikely there were *two* separate things: and so this is an instance of *hendiadys*, 422. It is quite in Vergil's manner to call the complex structure *pontes*, 658, see 79.

655. *Clusinis*, 167. [The abl. of course means 'from'.]

658. 'Surmounts all hindrance and leaps across the high bridge', the first part being only the Vergilian abstract way of putting it, for the *morae* are nothing else than the *pontes*.

659. *Saturnia* ['daughter of Saturn'] is Iuno.

660. *revoluta*, 'ebbing'.

666. *ingratus salutis*, a strained use of the gen. after adjective; see 610 and Index. In Greek it is especially common to find these genitives after adjectives; and this is *objective* use, like *fessi rerum*, *A*. I. 178.

668. *tanton'*. The elision of this *e* before a consonant is a licence Vergil adopts from older Latin. It is perhaps originally a colloquial use, and occurs in Vergil mostly in speeches. Cf. XII. 797, 874.

670. *quem*, lit. 'what man?' i.e. 'in what plight?'

673. *quos-ne*, a peculiar licence, to preserve the interrogative *ne* in a relative sentence. It is effective, as suggesting his despairing excitement, which makes even the relative clause a new indignant enquiry. The commentators all quote Catullus. 64, 680, 'An patris auxilium sperem, quemne ipsa reliqui?' Perhaps the clearest example as shewing the origin of it is in Plautus, e.g. *Rud.* 860, 'quid ego deliqui? PH. Rogas? quine mulierem avexti?' 'what have I done wrong? PH. Do you ask? (what have you done) who have carried off the woman?'

675. *ima* is predicate: 'what earth could open low enough for me?' *ima* is by a poetical extension for *alta*: natural in a passionate cry.

678. *Syrtis* (gen.). Syrtis [σύρω, 'I draw'] was the name given to the quicksands of the N. African coast from Carthage eastwards. Hence it is a general term for dangerous shoals or quicksands.

679. *sequatur*, expressing *purpose;* final: see Scheme.

680. The jerky sound of this line is doubtless intentional, subtly suggesting the bewilderment of Turnus.

682. *induat* [dubitative indirect, see Scheme]. *induere*, properly 'to put on', so *induere se mucrone*, inversely, 'to thrust the blade into one'.

crudus, 'hard', its proper meaning [κρύος, κρύσταλλον, 'crust', &c.].

683. *fluctibus*, probably dat. on the principle explained 319 (though with *mediis* it might be abl. of place).

686. *animi*, 'in her heart', may be taken like the gen. after adj., see 610 and Index. But in that case it is a poetical variation: anybody but Vergil would have said *animo*. [*Victus animi* (*G.* IV. 491) is the nearest illustration: but 'conquered in respect of mind' is more natural than 'pitying in respect of mind'.]

The probability however really is that in *animi* (like *cordi*, 252) we have here and often elsewhere a relic of the locative, and that it simply means, 'in the mind'. It is used in so many phrases where the locative meaning is easy, and the genitive hard: *victus* animi (above), *praestans* animi, XII. 19, above all, *animi* fallit, Lucr. I. 136. I do not mean that Vergil *knew* it was locative; but if he found already existing a use of *animi* for 'in the mind', it would fall in admirably with his extended use of the genitive.

688. *ad urbem*, Ardea in Latium: on a river, three miles from the sea. The detail of his sailing up the river is omitted. This place was Turnus' capital

[689—754. Mezentius comes to the front, unmoved, like a rock in the sea, by the united charge of the Etruscans. He slays the men one after another, and stands at bay, like a boar beset by dogs. Then charges Acron, like a lion a goat. Next he slays Orodes, who as he dies threatens Mezentius with his own impending fate. The slaughter then becomes general.]

689. *Mezentius*, 71, note.

691. *uni. uni.* Observe the *passionate* effect of this repetition.

699. *occupat os.* The second acc. *os faciemque* after *Latagum* is irregular, but quite natural. The explanation is that *Latagum* comes first, and expects a transitive verb *occupat*, but when the verb comes, there comes with it an acc. of its own, giving the description *more precisely*. It is that form of irregularity which consists in the *substitution* of something better, more precise, than originally intended.

This second acc. (of *nearer definition* as it is sometimes called) is not uncommon in Greek.

Compare *unum transadigit costas*, XII. 276.

occupat. The notion of this word is 'sudden seizing' (like a boy in a scramble, against competitors). So here he 'dashed the stone in his face' before the other could strike: IX. 770 is a good example.

700. *volvi sinit*, a bold, contemptuous expression, 'sends him rolling', 'brings him over'.

701. *donat habere*, 'gives to wear', this inf., *explaining* the result of the principal verb, is a Greek use (*epexegetic* inf.).

703. *una nocte* refers to the two births, of Mimas and Paris.

705. *Cisseis regina.* Hecuba, wife of Priam king of Troy, dreamt (according to the legend) that she was to be delivered of a firebrand, just before she gave birth to Paris. Paris, by stealing away Helen from Menelaus, and so starting the Trojan war, was indeed a firebrand. *Cisseis,* because Hecuba was (by one account) the daughter of Cisseus.

706. *Paris.* This is Bentley's emendation for *Parin creat: occubat,* &c. *Paris* may easily have dropped out from the repetition, and then it was easy to fill the place with *creat.* Without *Paris* the change of subject would be too harsh.

Ignarum, properly 'unknowing', here 'unknown', a not uncommon poetical extension of adjective meaning.

707. *ille,* 198, note.

708. *Vesulus,* Monte Viso, a high point of the Alps about 40 miles S.W. of Turin.

709. *multosque:* we should say '*or* many': and Vergil must mean this, for even in poetry a boar would not live first in the Alps N. of Genoa, then in the marshes below the mouth of the Tiber: for that is the position of *palus Laurentia.*

713. *instant,* 'they chase'.

714—715. These two lines in the MSS. come after *clamore lacessunt,* 718. But they refer clearly to the boar: *dentibus infrendens* is far better of the boar, and to say of Mezentius 'tergo decutit hastas' would be grotesque to a degree.

714. *partes cunctatur in omnes,* 'lingers, facing every way', a good description of a boar at bay.

716. *irae,* see 214. The meaning is clear: 'who nurse a righteous wrath against Mezentius': but he makes it forcible by saying Mezentius *is* the wrath.

719. *Corythus,* reputed father of Dardanus, and founder of Cortona. The city lies to N. W. of lake Trasimene, on the road from the valley of Tiber to the valley of the Arno; and was one of the most ancient cities of Etruria.

720. Notice the Greek rhythm *profugus hymenaeos* with the Greek word (hymenaeos): see 136, 749.

722. He wore purple feathers and a scarf in honour of his love.

724. *vesana fames,* 'mad hunger', an obvious instance of transferred epithet, 361.

725. *surgentem in cornua,* 'with upspringing antlers', lit. 'rising to his horns', a fanciful but picturesque description of the stag's head.

726. *haeret...incumbens,* 'lies crouched over the torn flesh hugging it'.

727. *improba,* 'cruel'.

734. 'He ran to meet him face to face, and man to man he grappled him'.

737. *pars belli haud temnenda,* 'no mean stay of the battle'.

738. Is better in one clause: 'his comrades sing after him the song of triumph'.

741. *prospectant,* 'look for thee from afar', a fine poetic variation for 'await'. The fate is pictured as waiting and looking out to see him approach.

742. *mixta,* i. e. with the smile.

744. *viderit*, 'let him see to it', an almost colloquial phrase, suited to his scorn: 'leave that to him', he would say.

747—749. The Greek names (Alc. Hyd. Parth. Ors. Clon. Eric.) are clearly meant to be Trojans: they are all the slain, the others the slayers. It is a successful charge of the Latins in this part.

750. *lapsu equi*, 'by a fall from his horse' (not 'by a stumble of his horse'). So Pliny has 'lapsu scalarum', 7. 37.

754. *longe fallente*, 'stealing from afar', a terse expressive phrase.

755—832. [The gods behold the fray and pity. Mezentius stalks the field, mighty as Orion. Aeneas prepares to meet him. Mezentius hurls a spear and misses Aeneas, slaying Antor. Aeneas' spear slightly wounds his foe, and he rushes on him with his sword. Lausus receives the blow for his father, and his comrades charge Aeneas like a storm. Aeneas turns on Lausus and slays him: then pitying him gives back his body with a generous lament to his cowed comrades.]

755. *Mavors*, the older form of the Roman war-god's name, more commonly Mars.

756. 'Conquered and conquerors alike, they slew and were slain'. The confusion of the phrase is clearly intentional; it described the thing.

757. *neque...fuga nota*, 'thought not of flight' (stretch of meaning of *nota*).

758. *inanem*, 'useless': their efforts and fury could not change fate.

761. *Tisiphone*, a Fury.

763. *turbidus*, 648.

Orion, according to the fine myth, was a giant hunter, who having lost his eyesight, was told by an oracle he would recover it if he would go to the east to meet the rising sun. The story of his wading through the sea is probably a fancy derived from the splendid constellation Orion rising.

764. *Nereus*, son of Pontus and Gaia (Sea and Earth), an old sea-god, ruler of the Mediterranean, and especially the Aegaean.

'the mighty pools of Nereus' are of course the sea itself.

766. *referens*, 'carrying off', for his hunting-club He is always imagined as having a club: and the 'aged ash' is suited to his giant size.

[The other interpretation 'recalling' spoils the passage altogether.]

771. The rhythm of this line at the end suggests rooted solidity.

772. (Metre: note on 440.)

773. Mezentius, the 'scorner of the gods' (VII. 648), characteristically calls his right hand and weapon his 'god', and prays for their aid.

775. *Lausus*, son of Mezentius.

781. *alieno volnere*, a terse and pointed phrase, 'another's wound', i.e. 'the blow meant for another' (C.).

Observe the metrical licence of the elision of *caelumque* before *adspicit* in the next line. Notice the effect of these two beautiful lines, 'his last look is lifted to the sky, his last thought to his loved Argos'.

784. *aere triplici*, abl. of material.

linea. Apparently flaxen coating as well as leather and brass was used for the shield.

785. *ima*, see 239 and Index, adj. as adv.

786. *vires haud pertulit*, 'did not carry its force home' (C.), i.e. did not kill him, but only inflicted a slight wound.

788. *eripit a femine*, the sound expresses the eager excitement.

792. 'if any age shall bring belief upon so great a deed'. If the story ever grow old enough to be believed, as a great deed of ancient times.

794. *inque ligatus* for *illigatus-que*, the preposition separated by *que*, in imitation of old Latin; especially Lucretius, for whom Vergil had a great admiration. Lucretius divides the words with *que*, *enim*, *quasi*, and other words. Cf. 'Inque salutatam', IX. 288.

798. *subiit mucronem*, 'met the point', i.e. faced him, and caught the blow on his shield or armour.

morando sustinuit, 'stayed him with the check': the *mora* or check which Lausus' bravery interposed held back (*sustinuit*) Aeneas' charge.

ipsum, opposed to *mucronem*.

800. *dum abiret* (subjunctive because it expresses the *purpose*, see Scheme), 'till he should retire'.

802. *tectus tenet se*, poetical variation of phrase for *tenet se tectum*. There is a suggestion of effort, of self-restraint in the sound.

804. *praecipitant*, 'fall down', as often in Vergil. The phrase is natural poetical exaggeration.

805. *arce*, 'defence'.

806. *amnis ripis;* a place where the bank projects, and one can get into a snug kind of cavern.

808. *exercere diem*, 'press on the day', a stately phrase for the day's work.

809. The simile is repeated here in metaphor: rather unusual. But it is an effective line.

811. *Quo moriture ruis*, variation for *moriturus*, by attraction: like the well-known *macte esto virtute*. Compare *expectate venis*, II. 283.

812. *pietas*, 'love': the proper word for love of parents.

815. *Parcae*, the Fates, who spin (legunt) and allot the threads of life: and then cut them off at death.

817. *levia...minacis;* there is a marked antithesis between these adjectives: he was *minax*, but his shield was *levis*.

822. *Anchisiades* delicately suggests the sympathy of Aeneas for filial love; his own love for his father Anchises having earned him the permanent epithet of 'pius' in the Aeneid.

modis miris, 'in wondrous wise', an antique expression, borrowed from Lucretius.

825. *laudibus*, 'noble deed', stretch of meaning quite in Vergil's manner.

827. *laetatus* (*es*), see 148.

828. *si qua est ea cura*, 'if thou hast any thought for that', lit. 'if that (attracted to *cura* from neut.) is any care to thee'.

831. *ipsum*, opposed to his comrades, *socios*.

833—908. [Mezentius resting by the Tiber, bursts out into a passion of grief when he sees the dead body of his son borne along. He calls for his favourite horse Rhaebus, and appeals to him to help him to avenge his son, or die with him. He meets Aeneas with a shower of darts: but he, after a while, spears the horse through the head, who throws the

rider and falls upon him. Mezentius does not flinch from death, but only begs to share his son's tomb.]

833 sq. Observe the vivid painting of this description: the group, the attitudes, the surroundings.

838. *fovet*. This is rather a difficult word, the root idea being 'snug' or 'comfortable'. It is most often used of warmth (*sol fovet*, *pectore fovet*), also of *rubbing* or *washing* (even *gelida aqua fovere*), also of a bird 'sitting tight' on its nest, of embraces, of nursing children, &c. Here it seems simply to mean 'eases' his neck.

fusus barbam, a clear instance of the passive use explained 133. Notice the alliterations in this passage.

839 *multum*, 'often'.

842. Notice the beautiful effect of metre: like a slow dead-march.

844. Pouring dust on the head, a common sign of mourning in many ancient nations.

850. *alte adactum*, 'deep pierced'. *adigo*, prop. of the sword ('drive home'): *volnus adactum*, an easy extension of usage.

854. *dedissem*, 'I should have given', in our other sense, meaning 'I ought to have given'.

This is called the *past jussive* (see Scheme), and is naturally rare, though perfectly good Latin. It is used in the 'imperfect and pluperfect, of advice applicable to circumstances no longer existing' (Roby, *Lat. Gr.* 1604).

Thus (Cic. *Att.* 2. 1) ne poposcisses; 'you should not have asked'; (Liv. XLV. 37) non triumphum impedire debuit, sed postero die nomen deferret: (*deferret* is clearly = *deferre debuit*). 'He ought not to have interrupted the triumph, but he should have given information next day'.

So Verg. *Aen.* XI. 162 obruerent Rutuli telis: 'the Rutulians should have laid me low'.

857. *quanquam vis*, &c. (if it is the right reading, which is not certain) can only mean 'though his force flags, from his deep wound'.

858. *hoc*, the horse, attracted to the gender of *decus*, 828.

861. Observe the dignity and pathos of all this speech. The notion of a hero speaking to his horse is Homeric: but the pathetic tenderness is Vergil's own art.

867. *exceptus*, suggesting almost the *welcome* of the horse, is pretty.

870. *rapidus* [see Index, adj. as adv.].

871. *mixtoque insania luctu*, a common poetical arrangement, when the word *mixtus* is used, instead of the straightforward *mixta insania luctu*.

872. This and the preceding line occur XII. 667—668, of Turnus. Here 871 is applicable, but this line clearly not; and should be omitted. They are both wanted in the other place. [*amŏr*, archaism 383.]

879. *posses*, consec., 19 and Scheme.

Notice the skill with which Mezentius' love for his son and his horse make us feel for him as his death draws near. Even his wonted impiety (*nec divom parcimus ulli*, 880) is elevated into a kind of proud courage. This reaches a climax in the dignity of his brave words when he is killed, 901.

880. i.e. 'I don't fear for you nor your gods'.

883. Line descriptive by sound of the sense.

885. 'wheeling to the left', constantly presenting his shield-side towards him.

887. *silvam*, poetical exaggeration to describe the 'tela' fixed in the shield.

889. *iniqua*, Aeneas being on foot, and Mezentius on Rhaebus.

893. *effusumque*, &c., 'and throws his rider and over him falls himself and holds him fast: and with forefoot thrust out and bowed head lies heavy upon him'.

super, 384.

895. *incendunt caelum*, 'kindle the sky', a forcible poetical exaggeration, appearing again in a milder form, *incendunt clamoribus urbem*, XI. 147.

Latinique. The *que* is elided, in spite of the stop, before the vowel in the next line: see 781.

897. *super*, adv. *haec*, verb understood, 'he cried'.

899. *hausit caelum*, 'drank in the sky' with his eyes: a fine phrase for the dying upward gaze. Cf. *oculis hausit*, XII. 945.

901. *sic*, 'on these terms', a splendidly simple and noble line.

903. *per, si qua est venia*, 'by whatever grace there is', a natural change for *per veniam si qua est.* Exactly the same construction occurs XII. 56, 'per si quis Amatae tangit honos'.

904. *patiare*, jussive, see Scheme.

906. 'Give me to the grave, to share it with my son'.

consors usually has gen. of the thing shared (*laboris*, *culpae*, *tori*, *imperii*, &c.): but it can be used substantivally as here, and have a common gen. after it, as in English we can say both 'my son's partner', and 'partner of my guilt'.

907. *haud inscius*, 'wittingly', i.e. 'consenting'.

THE AENEID.

BOOK XI.

[1—28. Day dawns. Aeneas first pays his vow to Mars, and builds a trophy, a trunk dressed in Mezentius' spoils. Then he addresses his followers: 'You have begun well: now be watchful and alert. And first let us bury our dead: noble spirits who have bled for us'!]

1. *interea*, 'meanwhile', is used rather loosely, seeing that this is the dawn of the day after the events described in the last book. It occurs, X. 1, in the same sense: and is probably to be regarded as *resumptive* of the main thread of the narrative after a pause.

3. *praecipitant curae*, 'his thoughts are eager'. In this way *dare* is prolate inf. as though *praecipitant* were *cupiunt*, or some such word (which it is virtually equal to).

funere, 'with death' generally, naturally referring to '*sociis humandis*'.

4. *vota deum*, either possessive, 'the gods' vows', the gods having a kind of property in them: or objective, 'the things vowed to the gods': like *ira deorum*, *A*. IV. 178.

primo Eoo, 'at earliest dawn'. Eous being the 'Eastern' star, i.e. the morning planet. The abl. is practically abl. of time, like *mane*.

7. *Mezentius*. The Tyrrhenian or Tuscan king, slain by Aeneas at the end of the last book. He was so cruel a tyrant that his subjects rose against him, and he fled to Turnus for protection.

tropaeum, 'trophy', a Greek word, τροπαῖον, from τρέπω, 'to rout', and meaning 'a memorial of defeat'.

8. *Bellipotens*, 'great god of war', is of course Mars.

9. *telaque trunca*, 'splintered spears', for (X. 882) he had flung spear after spear at Aeneas, which had proved weak against his 'golden boss'.

thoraca, Greek form of the accus., *thorax* being a Greek word.

petitum: prop. 'to aim at', so, by a Vergilian stretch, 'hit'.

10. *sinistrae* and *collo* suggest skilfully and vividly that the trunk has now assumed the appearance of the man.

ex aere, 'of bronze', as we say: though the Latins usually said *aereus*.

11. *eburnum*, prob. the sheath was ivory, *vagina aptarat eburna*, IX. 305.

12. *stipata tegebat*, 'thronged close around'.

15. *quod superest*, 'for what remains', the antecedent (*de eo*) is dropped, but is readily supplied.

16. *manibus meis*, abl. of inst., used by a slight stretch of construction with *est*. If the word had been *fit* (which it is equivalent to) there would have been no difficulty. 'And, by my hands wrought, this is Mezentius'.

17. *iter nobis*, 'our road lies'.

18. *spe praesumite bellum*, 'with hope forestall the war', a fine Vergilian phrase of compressed force, though of obvious meaning. The *idea* scarcely differs from *arma parate animis*. See 491.

19. *ignaros*, 'unawares'.

20. *adnuerint*, 'bid' [lit. 'nod', so 'wish']. (Observe that the Romans often say 'shall have bidden', where we say 'bid'.)

21. *segnisve metu sententia tardet*, 'nor sluggard fear our plans delay' [lit 'nor our purpose sluggish with fear delay us']. Notice the subtle extension of meaning in *sententia*, which properly means 'a feeling', then regularly 'a vote' and so here 'a plan', 'purpose'.

24. '*ait*', inserted so late, has been commented on: but it is most natural, coming as it does, where there is a *rise in the tone* of the speech, a burst of feeling, expressed clearly in *egregias animas*. The same thing occurs III. 480.

27. *non virtutis egentem*, 'not void of valour', a pathetic understatement (meiosis) which comes in beautifully. It is taken from Homer (*Il.* XIII. 783).

[29—58. Aeneas returns to the palace, where the body of Pallas lay in state, Acoetes watching, and the Trojan women wailing. He speaks: 'O poor boy, at what a bitter cost have we won our victory! After all my promises to Euander, how sad thy death! He is now perchance praying for thee, and we are paying thy funeral dues! Yet at least it was a noble death'.]

30. *Acoetes*. Nothing more is known about him.

31. *Parrhasio Euandro*. The spondaic line, and the unelided vowels, are an effective imitation of Greek rhythm. Cf. *Aen.* III. 74.

Euander is called Parrhasius, because Parrhasia was in Arcadia, and Euander was of Arcadian extraction. See Introd. p. 61.

32. *non felicibus aeque*, 'with sadder omen then', than of old.

33. 'the appointed comrade of his beloved charge', *alumno* dative after *datus*.

34. *famulum*, gen. plur., poet. old short form. Cf. *deum*, line 4.

35. *crinem solutae*, 'with dishevelled hair', as a sign of mourning. This is the poetic use of the objective accusative with *passive* verb, as though the verb were reflexive or middle, or were still active enough to govern its wonted accusative. In prose it would be *crine soluto*. It is different from the real acc. of reference (*saucia pectus*): and is chiefly found with *clothing*, or *parts of the body*.

Compare 'conversi lumina', *Aen.* XII. 172,
'os inpressa toro', *Aen.* IV. 659,
'suspensi loculos lacerto', Hor. *S.* I. 6. 74.

also in this book 'conversi oculos', 121, 'dejecta oculos', 480, and 'fixus oculos', 508.

There has been a difficulty about the Iliades, because Vergil says (IX. 217) that Euryalus' mother, *sola e multis matribus* accompanied her son. But Vergil does not say there were no Trojan women with the exiles.

36. *foribus altis*, dat. after *intulit*.

39. *fultum*, 'propped up'.

caput et ora, gradually more detailed.

41. *oborior* is the regular compound of *orior*, used for tears: the *ob* expressing the idea of the tears *covering, flowing over*. The word is used also of darkness, light, and even of war.

Ausonius, Italian.

42. *quum laeta veniret*, 'in her happy hour' (Conington).

47. *in magnum inperium*, 'to win a great kingdom'.

Observe the alliteration all through this passage. *victor veherere, promissa parenti, discedens dederam* and the m's in this line.

48. The predicates, which are the real points, come first in these clauses.

'That brave were the men, hardy the race we went to fight'.

49—50. Compare for this pathetic passage, Tennyson's 'In Memoriam':

'O father, wheresoe'er thou be,
That pledgest now thy gallant son—
A shot, ere half thy draught be done,
Hath stilled the life that beat from thee'.

51. *nil iam*, 'nothing more': another pathetic touch: he would no more return to pay vows: his short life was over, and all the hopes that hung upon it.

55. *mea magna fides*, 'my plighted word', to bring him home, as he tells us, 45.

pudendis volneribus pulsum, 'vanquished, with a coward's wounds'. Because, if the foe fled (*pulsus*), his wounds were not honourably in the front, but 'shameful' wounds in the back.

56. *sospite nato*, 'saved', that is, by cowardice and infamy.

58. *Iule*, son of Aeneas.

[59—99. Aeneas appoints Pallas' funeral. A bier of boughs and leaves is woven, where the body is laid like a drooping flower, wrapped in gold and purple Tyrian cloth. Then follow the spoils, the hero's chariot and war-horse: the escort of 1,000 men, the whole army accompanying them some way. Aeneas bids farewell and returns.]

59. Observe inf. after *inpero*, rare except in poetry.

61. 'to pay (*final* subj. with *qui*, expressing *purpose*) the last honour of escort'. The phrase twisted, after Vergil's manner, for sake of effect, from the obvious *supremo honore*, or *supremum dent honorem comitando*.

62. *solatia—ingentis*, a telling order of words, impossible in English. 'Poor comfort for so vast a woe'.

64. *molle*, 'pliant'.

67. *agresti stramine*, 'on rustic herbage': the *stramen* being properly (*sterno*) that which is *laid down* (to lie upon), so often 'straw'; here 'the leafy bier'.

70. 'Whose hues and grace not yet have faded', though 'mother earth no more gives strength and nurture'.

For this lovely simile see Introd. p. 67. There is a similar comparison (IX. 435) of the dying Euryalus to a drooping flower. Observe what effect is produced by the rare (Greek) rhythm *languentis hyacinthi* (the Latin hexameter not allowing four-syllable words at the end), with the licence of the *i* long in *languentis*, as in Greek.

nec dum, 'nor yet' [like *nondum*].

73. *laeta laborum*, 'delighting in her toil', gen. of relation, used esp. after verbs of emotion (cf. *taedet*, *piget*, &c.). But Vergil stretches the usage to include many other words not generally found with gen.

74. Dido, queen of Carthage, called *Sidonia*, because Carthage was a colony of the Phoenicians, who came from Tyre and Sidon. She loved Aeneas, and when he left her killed herself.

75. 'Had shot the web with gold', *discerno*, used like our word 'to pick out', the gold thread at intervals being distinct from the rest. [*tela*, short for *tex-la*, from *texo*, like *maxilla*. *mala*, and *subtex-ilis subtilis*.]

76. *supremum honorem* is here in apposition to *unam*.

77. *ob-nubit*, 'shrouds over' [*ob* of *concealment*, as in *occultus*, cf. 41] i.e. with the other robe.

arsuras, 'destined for the fire'.

78. *Laurentis pugnae*, 'the Latian fray', Laurentum being the fortified capital of the Latian king Latinus, near which the late battle had been fought.

81. *mitteret*, final subj. with *qui*, cf. 61. The antecedent to *quos* ('the hands of *those prisoners*') is easily understood.

82. *caeso sanguine*, 'with their slain blood', a Vergilian inversion of phrase, with obvious meaning. *sparsurus* seems the right reading: though it is rather forced as applied to Aeneas.

83. 'And bids the warriors themselves bear trunks decked with spoils, and foemen's names be set upon them', i.e. the trophies of those whom the dead Pallas has slain.

86. [*pugnis* from *pugnus*.]

87. 'And now on the earth his prostrate length he lies', i.e. from time to time, in frenzy of grief, he falls on the ground.

terrae is prob. an antiquated form, like *humi*, being the old locative, 'on the earth'.

88. *currus*, plural for singular, used of complex nouns ('chariot and horses and all') cf. *nidi* (XII. 473), 'nest and young and all'.

89. *Aethon* (αἴθων, 'fiery') is the name in the *Iliad* (VIII. 185) for one of Hector's horses: from Homer, too, comes the idea of the horse weeping for its master (XVII. 427).

positis insignibus, 'its trappings doffed', as sign of mourning.

93. *versis*, 'drooped', also for mourning.

omnes, apparently the whole camp accompanying the procession some way: then Aeneas recalls all but the funeral train of 1,000 (see 61).

Tyrrheni are the Tuscan revolted subjects of the king Mezentius, (who fled to Turnus' protection): they put themselves under Aeneas' leadership.

Arcades are Euander's men: see 31.

[100—138. Ambassadors come from Laurentum, praying for grace, and permission to bury the dead. Aeneas allows them their prayer; and reminds them Latinus had wronged him: Turnus ought to have met them in the fight, not the Latins. Drances, always bitter against Turnus, thanks Aeneas, and promises, if he can, to repair the treaty, and get rid of Turnus. They call a truce for twelve days, and roam the woods with their late foes.]

101. *oleae*, see 332.

103. *redderet*, the oblique imperative: one of the jussive subjunctives: see 'Scheme of subjunctives'.

In their actual words (*oratio recta*) the messengers said *Redde:* in the reported speech (*orat. obliqua*) this becomes *redderet*.

104. *certamen*, i.e. *esse:* the acc. with inf. because this is an oblique *statement: redderet* and *parceret* are oblique *petitions* or *imperatives*.

aethere cassis, 'bereft of the air', fanciful phrase for 'dead'. So Vergil has *lumine cassus*. *Cassus* is an old word meaning properly 'void', perhaps connected with *cavus*.

105. *soceris*, only applicable properly to Latinus himself, who had at first betrothed Aeneas to his daughter Lavinia.

107. *prosequitur*. This verb properly means 'to attend', 'escort'. Hence it gets a meaning 'to honour', 'adorn', rather a formal and stately word for *presenting, giving*.

109. *qui fugiatis*, 'that now ye shun'. Subjunctive after *qui* causal.

112. 'Nor have I come, had not fate appointed me a place and home here', a rhetorical variation from the regular *venissem*, very bold but effective: the point consists in the denial being made *absolutely*, instead of *conditionally*, and then the condition added.

This is a common Latin usage with the *imperfect* or perfect with *paene*, which make it more natural:

like: 'Labebar longius, nisi me retinuissem' (Cic. *Leg.* I. 18),
'Pons iter hostibus paene dedit, ni unus vir fuisset' (Liv. II. 10);

but the peculiarity of this is that Vergil stretches the usage, making it still more unqualified. Cf. 303.

114. *hospitia*, 'bond'. It was Aeneas who had been entertained, but the bond was mutual.

potius credidit, 'preferred to trust'.

115. *huic*, 'this', which has overtaken these innocent ones.

fuerat, one would expect either *fuisset* or *erat:* but he wishes to bring out the hopeless *pastness* of the chance.

118. *vixet*, contracted form for *vixisset*, 'he would have survived, whom', &c.

121. 'and mutely turned their face and gazed upon each other'.

tenebant, lit. 'kept still', governs the two substantives, which are also governed by *conversi*, see 35.

122. *odiis et crimine infensus*, 'bitter with spite and calumny'.

124. *orsa*, prop. 'beginnings', so 'words', 'replies'.

125. *aequem*, 'must I raise?' This is called the dubitative (or deliberative) subjunctive, and is used (always in interrog. sentences) when a person is deliberating or doubting what to do.

126. 'Shall I admire thee sooner *for* thy justice?' The genitive of respect or relation; but Vergil has stretched the usage, in imitation of Greek (θαυμάζω σὲ τῆς δικαιοσύνης).

belline, the second *ne* instead of the regular *an*.

130. *fatales*, 'foretold by fate'.

131. *saxa Troiana:* he calls the walls of the Trojans' new city 'Trojan stones'.

133. *sequester*, prop. 'a third party' who held the disputed property while the parties fought it out: then 'a go-between'; so metaph. 'a mediator'.

pace sequestra, abl. abs. 'with peace to heal the strife'.

136. *actas ad sidera*, 'sprung to the stars', a vigorous expression.

[139—181. Rumour had spread the news of Pallas' death till it reached the ears of Euander. The people turn out with torches: the king himself comes out and meets the bier and falls on his dead son's neck: 'Ah, and has it come to this: I knew it. Cruel fate, cruel gods! Happy wife, who died before this! would I had died for thee, my son! I blame you not, Trojans: it was my fate: and it is a glorious death, and a noble funeral-train. Turnus would have been among the trophies, had Pallas not been so young. Tell your king, I live only to see him avenge Pallas!']

140. Observe *rĕplet*, like *pătri*, 63.

141. *Latio*, dat. of recipient, which in prose would be, *in Latium*. The idea is, that Fame 'bore the news of his prowess to Latium'; and so the dat. is used from the poetic instinct to personify. Cf. *proiecit fluvio*, XII. 256.

142. *ruere*, the historic inf. As its effect is to describe the *action* without marking the *time*, it is used wherever the time is not definite: *e.g.* when the action is *rapid*, act following act:

or when *feelings* are described with no definite end or beginning:

or when confused and crowded *scenes* are described, as here.

de more vetusto, to escort the corpse in.

143. Notice the rare rhythm.

144. *discriminat*, used just like *discerno*, 75. The description is most vivid. 'The road gleams with a long train of torches, a line of light far over the dark plains'.

145. *iungunt agmina*, just as we say 'joined the train', meaning 'to themselves', (IV. 142).

147. 'kindle with their cries', a fine phrase.

148. *potis est*, archaism for *potest*.

151. Notice the alliteration, subtly and effectively suggesting the effort to speak.

153. *ut velles;* some take this as a separate sentence, taking *ut* for *utinam*, and the verb expressing a wish, as it does in *ut formidine falsa ludar*, X. 631. But it is rather harsh and obscure so, especially as *ut* is

not the first word. It is better to connect the two lines, so that *ut velles* contains (not the *promise*, as Conington, which would be acc. inf., but) the request of the poor father.

'Not this the pledge thou gavest thy father, (when he begged thee) to consent to trust thyself with care to Mars'.

Perhaps the reading *petenti* for *parenti* is right.

156. 'Cruel essay of impending war' seems the best meaning.

160. *vici mea fata*', 'I have overpassed my term'.

162. *obruerant*, O had they laid me low!' Past jussive subjunctive, see x. 854. The imperfect describes the *continued* action, the constant shower of darts.

dedissem and *referret* are similar optatives.

164. *arguerim*, hypothetical subj. from an instinct of politeness, 'nor would I upbraid'.

165. *ista* is a pretty pathetic touch: 'that fate you bring me', as it were pointing to the bier. *iste* always refers in some way to the person *spoken to.*

166. *debita erat*, 'was due', meaning fate was against him, and reserved this for him; although in another sense he says he has overlived his fate, 160.

168. *iuvabit*, ''twill comfort me', that he died after great slaughter of the foe. Some read *iuvaret;* but the old man is not regretting that Pallas had not been successful; he casts his eyes on the trophies of Pallas' prowess, and points to them as his consolation.

170. Notice the rhythm, cf. 143. It gives a certain stateliness to the line.

171. There is an irregularity here, for there is nothing to answer to the *que.* The repetition *Tyrrhenum* serves instead: as in *Ecl.* IV. 6,

'iam redit et Virgo, redeunt Saturnia regna'.

The sense of these three lines is, 'I myself could desire no greater honour for thee than Aeneas has devised in this funeral'.

172. Nom. to *ferunt* might conceivably be the antecedent to *quos*, (as Conington): but far more naturally it is Aeneas, Phryges, Tyrrheni; and the antecedent to *quos* is understood, 'those slain', being in apposition to *tropaea.* The other interpretation spoils the general sense, see analysis, 139.

174. *ab annis*, 'due to his years' ['arising from']. Conington compares *fulgor ab auro*, Lucr II. 51.

175. *armis*, 'from the battle'.

177. *moror*, fresh Vergilian word for 'prolong'.

179. [*quam*, subject, *Turnum* object, of *debere.*]

meritis—locus. 'This spot alone is left thee for thy fortune and deserts'.

meritis and *fortunae*, dative after *vacat*, 'empty for', 'open to', and *tibi* is the *person affected by the whole*, or ethic dative.

180—181. 'No joys of life I seek: it may not be: but to bear joyful tidings to my son in the shades below'.

sub, of motion *down to*, as not unfrequently: just as with abl. it means 'at the bottom of', '*sub vallibus*', IX. 244.

vitae is gen. (Con. and Wagn. take it dat.: but this is very harsh: and the meaning is practically the same.)

[181—202. Next day, Aeneas and Tarchon build the pyres. They bring the bodies (each according to their national rites) and light the fires. Foot and horse march round: the spoils are thrown into the fire. Sacrifices are offered, and the pyres watched till nightfall.]

182. *interea*, resumptive, after a digression. Not used strictly. See note on 1.

185. 'Each their own father's fashion', because there were three nations, Trojans, Tuscans, and Arcadians.

186. *ignibus atris*, 'black fires', a forcible phrase for the half-stifled newly-lit smoky pyres.

The unusual prep. *in tenebras* gives a notion of hiding away, covering up.

190. *lustravere in equis*, 'they viewed on horseback': apparently the foot-soldiers came first in procession round the pyre, then the riders. Notice *in equis* for prose *ex equis*.

192. *caelo*, the poetic personifying dative, see 141. The heaven is the *recipient* of the sound. In prose it would be *ad caelum*.

[It has been also taken as abl. of *place where*, a usage which Vergil considerably extends: but the other is better.]

194. *igni*, the same dative as 192.

195. *ferventes*, 'glowing', not now, but in battle.

197. *Morti*, 'to Death', the abstract recipient of the offering.

200. *semiusta*. The *e* is long, the *i* being semi-consonantal; so that the word is three syllables.

202. *invertit*, 'rolls round', *aptum*, 'set' with stars. It is an old part., and meant 'fastened' 'fixed' originally.

[203—224. The Latins, too, burn and bewail their dead: then on the third day rake up the bones and bury them. The kindred of the dead make loud lament, and curse Turnus, bidding him fight his own battle. Drances provokes them yet more, exclaiming that Aeneas wishes for a combat with Turnus alone. Many, however, support Turnus; his favour with the queen and his own prowess help him.]

204. *partim*, *certatim*, &c., are prob. old accus. terminations, which came to be used adverbially.

206. *urbi*, Laurentum, probably.

208. *nec numero*, *nec honore*, 'untold, unhonoured'.

211. *ruebant*, 'stirred' the bones from the deep ashes. It is used of the foam being stirred by the boat, *spumas salis aere ruebant*, in a similar way.

214. *longi*, 'prolonged', 'unceasing'.

217. *Turnique hymenaeos*, beause Turnus was now betrothed to Lavinia, and this breach with Aeneas had provoked the war.

Observe the Greek rhythm with the Greek word *hymenaeos*, just as in 31, 69.

219. *qui poscat*, causal subj. with *qui*, cf. 109.

220. *ingravat haec*, 'embitters their wrath'.

221. *testatur*, 'bears witness', of his words with Aeneas on these points, 115.

223. *obumbrat*, 'shelters' him; for she was opposed to giving her daughter to Aeneas.

For *ob*, see 41, 77.

224. *meritis*, 'won'.

[225—295. The messengers come from Argyripa to announce the failure of their enterprise. Latinus is reduced to despair: he calls a council of the chiefs, and bids the envoys tell their tale. They speak as follows: We saw great Diomede: we gave him our presents: and he replied thus:—'O why did you plot further wars? Our victory was dearly paid for by after disasters: Menelaus, Ulysses, Neoptolemus, Idomeneus, Aiax son of Oileus, all have suffered: and the great Agamemnon met the most tragic fate of all. Myself strange portents have befallen: I might have known, when I lifted arms against a goddess. No more wars for me: take Aeneas your presents: we have cause to know his prowess. Two more such as he, and Greece would have been where Troy is. He and Hector were the bravest: and he the most pious. Make peace, not war'. Such was the answer.]

226. *super*, adverbially, 'moreover'.

Venulus and others had been sent (VIII. 9) to Argyripa (Arpi) in Apulia, to announce the coming of Aeneas, and ask aid for the Latins against him. The city was founded (acc. to the legend) by Diomede, who, as a hero of the Trojan war, would be likely to give aid against his old enemies the Trojans.

230. *petendum*. This seems the best supported reading. If so it is the older construction: 'petendum est pacem', which afterwards got by attraction into 'petenda est pax'. Cf. Lucret. I. 112, 'poenas in morte petendum est'.

231. *deficit*, 'falters', 'his heart fails'.

232. 'that fate, by the gods' plain will, was bringing Aeneas on'.

236. *olli*, ancient form of *illi*: compare *olim*, 'at that time'.

fluunt, 'stream,' *plenis viis*, 'along the crowded ways' (abl. of place): *plenis* is probably a *proleptic* adj., *i.e.* an adj. which expresses the result of the verb (*fluunt*), and not a permanent quality.

The common use of the adj. is *e.g.* 'a yellow dog', 'a fat cow'. The *proleptic* use, 'I pressed it flat', 'we drank it dry'

238. *sceptris* is perhaps best taken as instrumental. 'First with the sceptre' meaning 'marked by the sceptre as king'.

239. Diomede was Aetolian by birth: (Aetolia in N.W. of Greece)

240. *referant*, subj. of indirect interrogation.

241. *linguis*, dat. of recipient, 'their tongues are silenced'.

242. *farier*, old form of pass. and dep. inf., for *fari*: the origin of it is disputed.

246. *patriae*, for Diomede was king of Argos.

247. *victor*: he joined with Daunus, and fought the Messapians, and received some of their land as his reward.

Gargani, mountain in Apulia.

Iapygis, 'Apulian', from the Greek name Iapygia, given to the southern part of Apulia.

248. *coram* [co-or-], 'face to face', adv.

250. The verbs are indirect interrogation. See 'Scheme of subjunctives' at the end of these notes.

252. *Saturnia*, according to the old tradition of Saturn's reign in Italy when the age was golden.

253. *quietos sollicitat*, 'vexes your calm'.

256. 'I speak not of [*mitto*, lit. 'I let pass'] the evils of warfare suffered before those lofty walls, nor what heroes famed Simois hides'.

257. *premat*, indirect interrog. *Simois*, one of the famous Trojan rivers, well known from the *Iliad*.

260. 'The gloomy star of Minerva' refers to the storm which she raised when the Greeks were departing.

Euboicae cautes ultorque Caphereus refers to the story of Nauplius, king of Euboea; who in vengeance for his son Palamedes having been condemned to death by the Greeks before Troy, hung out false lights over the dangerous promontory of Caphereus, and so wrecked the returning Greek fleet.

262. 'The pillars of Proteus' mean Egypt and the isle of Pharos off the Egyptian coast, whither Menelaus was driven (after the siege of Troy) and where he found the Egyptian sea-king Proteus. The story is told *Od.* IV. 354.

The use of the word *columnae* is to be compared to the use of the well-known *columnae Herculis* (the straits of Gibraltar), perhaps orig. a metaphor, pillars being boundaries.

263. The adventure of Ulysses with Polyphemus the Cyclops in a cave of Aetna in Sicily, and how the Greeks made him drunk, blinded him with a hot stake and escaped, is also told in the *Odyssey* and is well known.

264. *regna Neoptolemi*. Neoptolemus, son of Achilles, had married Andromache, widow of Hector. But he had been killed by Orestes, and Andromache became the wife of Helenus, son of Priam, who succeeded to part of Neoptolemus' kingdom. The account of this signal reverse of fortune is given in III. 295 sqq.

versos penates, 'the changed home', for Idomeneus was expelled from his kingdom of Crete, acc. to the post-Hom. tradition, for having brought a plague on his people by the slaughter of his son, in fulfilment of a rash vow to sacrifice what first met him on his return.

265 The Locrians had followed another Greek leader, Aiax son of Oileus, and after his death some of them had lived in exile in Africa.

266. Sense: why dwell on the disasters of the smaller princes? Agamemnon himself was slain by a faithless wife. (*Achivum*, gen. cf. 34.)

268. *devictam Asiam subsedit adulter*, 'the conquered Asia a paramour waylaid', a startling but powerful inversion, in Vergil's manner; 'the conquered Asia' being Agamemnon the conqueror.

[Conington's ingenious rendering, in which he makes *subsedit* 'watched for', like the Greek ἔφεδρος (the third combatant who fights the victor of the first contest), makes a fine sense of the passage, and avoids the violence of making *devictam Asiam=victorem Asiae:* but there seems more evidence for the other sense of *subsido.*]

269. *invidisse deos*, 'to think that the gods have grudged my return, &c.', exclamatory use of the infinitive and accusative.

Cf. Cic. *Att.* 5. 20, 'at te Romae non fore!'

It is also used interrogatively:

'mene incepto desistere victam?' *Aen.* I. 37.

270. *Calydon*, in Aetolia, was the ancient home of Diomede. Cf. 239.

273. *fluminibus*, 'over the rivers'. Vergil often uses the ablative (of place where) without preposition or adjective, in cases where it would be impossible in prose.

The commoner story about these 'Diomedean birds' was that when Diomede was buried in one of the islands off the Apulian promontory Garganus (called *Diomedeae insulae* in consequence), his comrades were changed into birds, which haunted the place, with cries and laments for his death.

275. *haec adeo*, 'even this', 'just this': *adeo*, constantly used with demonstratives (hic, sic, nunc, &c. and numbers) in this emphasizing sense.

spero, 'expect', of evils.

280. *malorum*, gen. of relation, common after *memini*, rare with *laetor*. Cf. *laeta laborum*, 73.

283. 'Trust me, I have tried, how mightily he lifts his shield, with what dread rush he hurls his lance!'

in clipeum adsurgat, a Vergilian turn, describing the man and his shield rising together for the rush of the onset.

285. *tales*, like Aeneas.

286. *Inachias*, 'Argive', from Inachus, mythical first king of Argos.

ultro, prop. means 'beyond'; hence is used, esp. by Vergil, in describing any feelings or acts unprovoked, uncaused by others: spontaneous, *over and above* what might be expected. E.g. *ultro adloqui* is 'to speak without being spoken to'. Here it naturally gives the idea of 'taking the offensive'.

287. *Dardanus*, 'the Trojan', singular for plural by a common poetical or rhetorical change.

lugeret, 'would now be mourning'. It is perhaps as well to observe, since some books are misleading on the point, that the *imperfect* subjunctive in the Latin conditional sentence, always describes a supposition negatived or excluded by that which has already happened or is now happening: something that would *have been otherwise*, either *now* or in *the past*.

Thus *facerem si juberes* means always 'I should have been doing [either in the past or now] if you had been ordering me [either then or now]'. In this case it is the present state that would have been otherwise: 'The Trojan would himself have reached the Argive cities, and 'tis Greece that would be mourning'.

288. *quidquid cessatum est*, 'whate'er delay there was': the *cessatum est* is taken up again in *haesit*, by a perfectly natural turn.

290. *haesit*, 'lingered'.

vestigia, personifies the victory, in poetic fashion.

293. *cavete*, with subj. 'beware of', *i. e.* 'beware it does *not*'.

concurrant is best classed as the *jussive* subjunctive, in dependence on another verb (*cavete*) : like *velim eas, suadeo veniat*, &c. Cf. 103.

295. *magno bello*, 'in (the matter of) grievous war'. '*In* bello' it would be in prose; but Vergil often stretches this ablative of place, or occasion. Cf. 272 and Index.

[296—335. Murmurs arise, like a rock-hemmed torrent. The king speaks : 'The time for counsel is not now, when the foe is near. War with such a foe is fearful : all hope in Diomedes is futile, and our only confidence is in ourselves: a broken reed, when all our fortunes are so low. I blame none : we have done our best. My advice is :—Give the Trojans that belt of our land along the Tiber westwards, and make them sharers in our nation and realm : or if they will and can depart, build ships for them. Let us send a humble and honourable embassy with gifts and tokens'.]

297. *Ausonidum* [poet. gen. plur. for *Ausonidarum*, like *caelicolum*, &c.], one of the old names of the ancient inhabitants of Italy : here used simply for 'Latin'.

For the simile see Introd. p. 65.

298. *clauso gurgite*, 'the hemmed tide', unusual but strong words, after Vergil's wont.

300. *trepida ora*, 'busy tongues'. *trepidus* has usually the notion of *bustle, excitement, stir* of any kind, whether from fear, or other motive.

301. *praefatus divos*, 'having first addressed the gods'. The accusative is unusual, *fari* generally taking acc. only of the words spoken. It is an extended construction, see Index, Cases.

303. *vellem*, see note on 287.

fuerat, rhetorical variation from *fuisset*. Cf. 112, note.

305. *inportunum*, 'disastrous'. The word ordinarily means 'vexatious', 'troublesome', and is used (metaphorically) by the poets of various inanimate things: poverty, avarice, death, &c.

gente deorum, for Aeneas was son of Anchises and Venus.

307. Notice the rhetorical effectiveness of '*nec victi possunt*, &c.', just after he has called them '*invicti*'.

308. *Aetolum*, for Diomedes, though made king of Argos, was originally from Aetolia, in N.W. Greece.

309. *ponitĕ*. It is unusual to allow this short vowel before *sp*— : but the license is here softened by the pause.

spes sibi quisque, 'each is his own hope', *i.e.* 'each must rely on himself', though (as he goes on to say) that hope is slender.

310—11. 'The rest, in what wide ruin it lies shattered, your eyes and hands well know'.

sunt omnia is a little irregular, but a natural substitution for the expected phrase.

313. *toto corpore regni*, a forcible personification, 'our realm's whole strength has fought'.

314. *adeo*, here adverbial to the whole sentence; 'now therefore'.

317. *longus in occasum*, 'far stretching toward the west', a rather unusual expression.

super usque, 'even beyond'. *super* is the prep. *usque* adv. here.

Sicani. Verg. apparently refers to an old settlement of the Siculi

(who gave their name to Sicily) in Latium, among the other competitors for that soil.

318. *Aurunci Rutulique serunt:* apparently some outliers of the Aurunci (who properly inhabited the hills to the S. of Latium) and the Rutules (properly Turnus' subjects) tilled this portion of land for Latinus.

321. *cedat amicitiae Teucrorum*, 'be granted to the Trojans' friendship', a compressed phrase (in Vergil's manner), meaning 'be granted to the Trojans to win their friendship'.

322. *socios in regna*, 'to share our realm'.

323. *amŏr*, before vowel. Vergil only uses the license where the stress of the foot is, in the first syllable: and generally it is an archaism, or return to an older quantity of the vowel.

325. *possunt* (much better than the alteration *poscunt*), 'if they can', *i.e.* 'if the fates allow'.

328. *materies*, 'wood'. *modum*, 'fashion'.

330. [*ferant*, final, with *qui.*]

firment, 'establish'.

332. *pacis ramos:* 'an olive-branch', often wreathed with wool, was the token of peaceful or suppliant address. Cf. 103.

334. *sella*, 'the curule chair' (ivory-inlaid throne of Roman magistrates, originally *currulis*, *i.e.* 'chariot-seat') and *trabea* 'purple robe' (a purple-striped toga, worn by kings and augurs) were marks of sovereignty. The Romans *e.g.* sent to Masinissa, as a sign of recognition of his royalty, 'the purple toga and curule chair', Liv. XXXI. 11.

insignia is of course in apposition with *sellam trabeamque*.

335. *in medium*, 'before all', *proferre in medium* being a common phrase. (It might mean 'for public good', but the other is simpler and more natural. The orig. idea is of bringing something 'into the midst of' the assembled company to be shared by all: which accounts readily for both meanings.)

[336—375. The bitter Drances, spiteful toward Turnus, thus provokes their wrath against him:—'O king, all see what our fortune requires, but shrink from saying it. Let him, our evil genius, who has cost us all these disasters, suffer me to speak. Give one more boon to Aeneas: your daughter's hand. Or if we all fear Turnus, let us humbly pray him to grant us our rights. Why do you thus, Turnus, urge us to war: peace we beg of you, and pledges of peace. Give way, I your foe, if you will have it so, entreat you. Or if it is honour you want, fight Aeneas. Are we to be sacrificed to you? If you are not a coward, forward to his challenge!']

336. *idem*, 'as ever', 'as before': *idem* is used idiomatically often almost as a connecting adverb in Latin.

337. 'provoked with bitter stings and sidelong jealousy', strained but powerful use of words, in Vergil's manner: *obliquus* especially so, being full of suggestion of askance looks and furtive proceedings.

338. *largus opum*, 'profuse' for popularity's sake.

The gen. is of *definition*, defining the point in which the adj. is applied. This use is common in poetry, 'seri studiorum', 'aevi maturus', 'linguae ferox', &c.

For *bello* and *consiliis* (abl. of occasion or place) see 272, 295. 'in counsel held no vain adviser'.

341. *incertum...ferebat*, 'doubtful rank from his sire he drew', implying that no one knew who his father was. (Observe the abrupt change of nom.)

342. 'loads and heaps up their wrath' against Turnus. It is best to take *onerat* and *aggerat* both with *iras;* the repetition being rhetorical, to accumulate the effect.

345. *quid ferat*, 'to what it points': the sense is clear of *ferat*, though it is difficult to be quite sure how it comes to mean it. Perhaps the above translation will indicate the right method of taking it.

mussant, 'hesitate': prop. 'to murmur', 'mutter', and so used of *uneasiness* of mind. For still more instructive examples, see XII. 657, 718.

346. *flatusque remittat*, 'and his puffed pride abate' [for a similar metaphor, cf. 'breathing forth threatening and slaughter'].

Observe the rhetorical effectiveness of omitting Turnus' name.

350. *consedisse luctu*, 'sunk down with grief', a fine phrase.

Observe the effective alliteration here, and the terse vigour of the passionate eloquence.

351. *fugae fidens*, an unjust sneer, for in X. 660, sqq. Turnus is carried off by Juno's arts from the field, the goddess making him pursue a false image of Aeneas.

354. *ullius.* Of course he means Turnus, to whom 'violentia' is more than once applied. Cf. XII. 9. Also below, 376.

355. *vincat*, *quin des*, 'prevail with thee, not to give'.

quin is prop. used only after verbs of *obstacle;* but it is a true Vergilian stretch of construction to use *vinco* thus, when the sense implies *hindering.*

hymenaeis, cf. 217. *dignis* is a sneer, implying that Turnus is *indignus.*

356. [*pater* is best taken vocative : to make it nom. with Con. is harsh.]

358. *ipsum* is of course Turnus. All this part is bitter irony: see abstract, above. (Observe the rhetorical repetition in this line.)

359. *cedat*, oblique jussive, 'let us pray him for mercy, to yield... See 'Scheme of subjunctives', and 103.

The *ius proprium* is the right of disposal of Lavinia, whom Turnus claimed.

362. *bello*, abl. 'in war', cf. 272, and Index.

363. *pignus*, i. e. betrothal of Lavinia to Aeneas.

364. *esse nil moror*, 'I care not if I am'. Lit. 'I don't *delay*, *object*, to be'.

367. *desolavimus;* for the rustics all were wanted to join the fight. See VIII. 8.

369. 'if a kingdom for thy dower is so sweet to thee', which Lavinia would bring. (*regia*, lit. 'a palace'.) *cordi est*, 'it is pleasing', lit. 'thou hast at heart', *cordi* being an old locative, like *animi*, *domi*, *humi.*

371. *scilicet...sternamur* should be a question, as Conington says (though he does not so point it). 'What, indeed? are we to fall...? Cf. XII. 570.

sternamur is then dubitative (ironically).

373. *etiam*, 'nay, come': so used with imperatives, in a kind of *impatient* way. (*Etiam cave*, *etiam tu responde*, &c.)

374. *Martis*, 'prowess', 'spirit'.

[376—444. Turnus bursts out:—'Words are easy, Drances, when the foe are safely away. Will you try a combat? the enemy are not far to seek: not you! I defeated! Think of the bloody Tiber, of Pallas, Bitias, Pandarus, and a thousand others. No hope in war? not for Trojans, perhaps, or you! 'Tis your cue to magnify the terror of the country at the Trojans. And his pretence of fear against me! I will let him live, never fear. Sire, if our brothers are desperate, let us pray peace, though death on the sod seems happier. But if we have help and hope—the Trojans too have bled—why linger? Fortune is shifting: if not Arpi, other towns will aid us. If I alone am challenged, I will fight, if my foe were a second Achilles. I devote myself for you. Whether death or victory awaits me, let me, not Drances, win it.']

377. *rumpit* well expresses the passion and violence.

382. *nec*, 'nor yet': your big words are safe, while there is a good rampart between you and the foe, and the trenches are not yet attacked!

383. *proinde tona*, 'ay, thunder on': *proinde* (with idea of 'continuing'), naturally used in ironical or indignant imperatives: see 400.

386. *insignis*, 'adornest' [verb, from *insignio*].

389. *imus in adversos*, 'we march to meet them', the forcible present, of purpose: cf. XII. 13, *congredior*, 'I go to meet him'.

He then pauses: Drances makes no move: then bitterly he asks *quid cessas?* The whole passage is most dramatic and vivid.

394. *videbit*, future, for there they were for anybody to see: it adds a little to the bombast and exaggeration of Turnus' boast: *totam cum stirpe*, &c. is his way of putting the death of Pallas, Euander's son.

396. *Bitias* and *Pandarus*, two mighty Trojan heroes whom Turnus had slain, IX. 702, 750.

397. *sub Tartara*, 'down to Tartarus', see 181.

399. *cane*, of solemn boding prophecy, is well used here:

'ay, pour such solemn bodings on the Trojan heads and on thy fortunes'.

402. *premere*, 'disparage', 'flout', 'scorn'.

403. Ironical: 'now of course the Myrmidons (followers of Achilles) dread the Phrygian arms, and Diomed (Tydides) and Achilles of Thessaly (Larissa in Thessaly), and Aufidus (Apulian river) flies back from Hadria': i.e. 'of course the Trojan arms carry terror everywhere through Italy, and rivers flow backward in fright!'

407. *artificis scelus*, 'the schemer's guile', nom. to *fingit:* it is used as a kind of heightened abstract form of the regular concrete, 'the guilty schemer'.

The apodosis to *cum* is omitted; or rather *nunquam amittes* is

rhetorically substituted for it: the irregularity being natural in such a passionate speech.

413. *habet regressum*, 'can be retrieved'.

414. *inertes*, 'powerless'.

416. *laborum...animi*, for gen. see 338. *mihi* videtur.

420. *auxilio*, predicative (complement) dative. See 428.

423. *tempestas*, fine phrase: 'and alike o'er all the storm has swept'.

426. *rettulit in melius*, 'has repaired'.

alterna, 'by turns', adj. used in Vergil's manner almost adverbially. The full meaning is: that she comes first good, then returns bad: all given in the compressed *alterna revisens*, 'many a man recurring fortune by turns has mocked and again placed on firm ground'.

427. *in solido...locavit*, 'placed on firm ground'.

429. *Tolumnius* appears, XII. 258, as an augur in the Latin host. *Messapus* (XII. 128) is called 'equum domitor'.

433. *florentes aere*, a daring phrase, 'blooming', instead of 'gleaming' with steel (prop. 'bronze,' the old armour-metal): it occurs again VII. 804.

436. *adeo*, here in its true demonstrative sense: 'so far'.

438. *vel...licet*, 'even though'. *animis*, rather unusually bare ablative.

praestet, 'he shew himself' a second Achilles.

439. *paria*, 'equal' to his, Achilles' arms.

442. *devovi*, 'I have here devoted', the perfect suggests the idea of vow as already irrevocable.

vocet oro (indirect jussive: see 'Scheme').

443. 'Nor, if here be the wrath divine, let Drances sooner expiate it by death: nor, if here be prowess and glory, let him win it'.

haec is attracted to *ira* in gender, acc. to the common Latin idiom (attraction to the predicate): the phrase, 'if this is the wrath of gods', is compressed but intelligible.

[445—531. Aeneas meanwhile was moving. News flies of his approach, and terror spreads and confusion; their noise is like a troubled flock of birds. 'Ay, sit there', says Turnus, 'while the foe are up and doing.' He rushes out and arms and arrays the host. Latinus in impotent despair regrets his errors. The signal is given, the children and women throng the walls and sacrifice: even the queen and Lavinia herself. Turnus arms, and comes exulting like an escaped steed to war. Camilla with her troop meets him, and offers alone to engage the foe's cavalry. Turnus, admiring her spirit, bids her share his toil. 'Aeneas,' he says, 'himself will climb the hills, sending his cavalry to the plains. You meet them, with the other leaders. I will place ambush in the hills. I know a ravine with secluded spot up high which commands all the ground.' Thither he went and hid his troops in ambush.]

447. *nuntius*, 'message': the acc. inf. (*instructos ... descendere*) depends naturally on this.

450. *totis campis*, abl. of place, 'over the whole plain'.

452. 'their rage aroused with no gentle stings'.

453. *fremit arma*, 'clamour for arms', the acc. being governed by the *sense* of demanding: a natural poetic extension of construction.

manu must mean (in spite of the commentators) '*with* the hand', i.e. with gestures.

454. *mussant*, 'helpless in doubt', 345.

456. *atque*, 'than'. This meaning is derived quite simply from its first meaning 'and': 'not otherwise was one thing, *and* another': i. e. the two were comparable. So *atque* is used after all words of similarity and dissimilarity.

457. *Padusa* is a mouth or branch of the Po.

458 *loquacia*, 'noisy': they make it so. For discussion of the simile see Preface.

459. *immo*, 'nay then', contemptuously conceding.

461. *armis*, not words.

in regna, 'to win their kingdom'.

462. *corripuit sese*, 'started': naturally used of violent impulsive movement.

463. *armari edice*, poetic extension of the prose construction, *edice ut*, see line 52.

465. *fratre*, Catillus; they were Tiburtians, of Argive extraction (VII. 672).

467. *iusso*, the old fut., usually equal to fut. exact. (perf. fut.). By a comparison of examples it seems probable that it was formed by adding *so* (same as *ro* in *fece-ro*) to the verbal stem. Thus we find *faxo* (*fac-so*) *rap-so*, *cap-so*, &c. Thus *iusso*=*iub-so*.

468. *tota urbe*, 'all over' the city (450): i.e. 'at every point'.

469. *pater*: see 323.

471. *acceperit*, causal subj. with *qui*. See 'Scheme', and 109, 219.

ultro, 'readily', without waiting to be forced. See 287.

472. *urbi* in prose would be *in urbem*: the dative suggests the city as the *recipient*, and so is more personal and poetic. Cf. 141.

473. *portas*, acc. by poetical extension, instead of dat. The *ground* is what is actually dug, and so should be the acc.: but the action affects the gates.

476. *labor ultimus*, 'supreme struggle', forcible and slightly unusual words for what he means.

477. *summas arces*, the temple being doubtless, as so often, on the summit of the citadel: as the Parthenon was at Athens, and the Iupiter Capitolinus at Rome.

478. *regina*, Amata, wife of Latinus.

480. *oculos deiecta decoros*, 'casting down her lovely eyes', 'her lovely eyes cast down'. For construction see 35. In prose it would be abl. abs.

481. *succedunt*, 'enter': the *sub* describes going *under* the porch.

483. This prayer is from Homer, who suggests so many of Vergil's turns of thought and phrase and even incident, though nothing can be more dissimilar than their styles.

486. *certatim*, properly 'vying' with others, and often used of the strenuous and emulous efforts of many together; (as *rowers*, VII. 146): here 'eagerly'.

487. *adeo*, with *iam*. In English we should omit it. See 275.

thoraca (Greek acc.) *indutus*, for const. see 35, 480.

491. *spe praecipit hostem*, see 18, 'with hope forestalls the foe', i.e. in anticipation is already fighting.

494. *ille* cannot be exactly given in English, but it adds vividness to the line: is almost equivalent to 'there, see him'. The same use is made of the pronoun *Georg.* II. 435, *Aen.* XII. 5.

495. The line runs best if we take *perfundi* after *emicat*, 'leaps forth to bathe', the inf. being prolate (almost final) exactly as in 2.

496. *arrectis alte*, 'arching high'. For the simile, see Introd. p. 65.

499. *regina*, most effective by its place, though the terse force cannot be kept in translating. 'Leapt down, queen as she was'.

501. *defluxit*, 'floated to earth', a beautiful phrase, to describe the grace and ease of alighting.

502. *sui* governed by *fiducia*: the *objective* genitive, but the rarer kind, where the gen. corresponds to a *dative*, or *abl.* or preposition phrase after verb, or in other words is not the *direct* but *remoter* object. Cf. *anxia furti*, *trepidus rerum*: and *tui fidissima* XII. 659.

'if 'tis at all the hero's right to trust himself'.

503. *promitto* in prose with acc. inf. Vergil extends the usage, and employs prolate inf. Cf. 2, 495. So *spero* is used IV. 306.

505. *manu*, this word Vergil is fond of introducing where in English it is superfluous, and even in other Latin writers would hardly be so frequently used. Thus, in this book alone, we have *manu* finire bellum (116), *m.* praetendere ramos (332), *m.* arma poscunt (453), telum frange *m.* (484), spargens hastilia *m.* (650), *m.* telum trahit (816). Doubtless the southern Europeans used the hand much in gestures as their descendants do.

506. [*pedĕs, peditis.*] She means 'as leader of the foot'.

507. *horrenda*, 'dread', used as a word of praise for her terrible courage.

oculos fixus, an excellent example of this acc.: see 35.

510. *supra omnia*, 'above all', thanks and everything else.

For *iste* see 165.

511. *fidem reportant*, Vergilian terse unusual phrase for 'bring back true tidings'.

512. *inprobus* properly means 'wicked', 'cruel', 'fierce': and Vergil applies it with various slight strains of meaning to all sorts of things; mountains, snakes, hunger, lions, &c. Here perhaps it means 'relentless'.

513. *quaterent*, indirect jussive; see 'Scheme', and Index. It is a stretch, however, of Vergil's kind, to use it after *praemisit*.

514. It is best to make *deserta* and *ardua* agree: never mind which is adj. 'Steep wastes' or 'waste steeps', what does it matter?

iugo will do, strictly instrumental: 'mounting by the ridge'.

515. *convexus* here is strained from its proper meaning of 'arched', 'vaulted', to mean hardly more than 'sloping'.

516. *ut* is the consecutive *ut*, weakened, as so often, to be merely *explanatory*: it explains *furta paro*. So *accidit ut*, *restat ut*.

bivias fauces, 'ravine with passage either way', i.e. a way out and

in: so *bivio portae*, IX. 238. Translate:—'I plan a secret stratagem on the steep forest-path, to beset with armed force either end of the pass.'

517. *excipe*, 'engage', a common military use of the word.

519. *Tiburtus*, son of Amphiaraus, mythical founder of Tibur, (VII. 671). Catillus and Coras (465) were his brothers. *curam*, 'charge', 'office'.

522. *valles*, old form for *vallis*.

524. *quo*, 'into which', i.e. 'down which'.

525. *maligni*, 'threatening', doubtless with suggestion both of its aspect and the use he was going to make of it.

Observe the rhetorical amplification here. *ducit...ferunt: semita... fauces...aditus*.

526. *speculis*, properly (from *spec-*, as in *specto*) a 'view-place', so here 'height'.

527. *receptus*, 'retreat'.

The whole description is hard to picture to oneself. Perhaps it was as follows:—

There was a narrow wooded ravine, with high ground on each side above it: at the *head* of the ravine, still in the woods, was a flat place, commanding both sides of the ravine (*dextra laevaque*), and the highest ground about (*summo in vertice montis*). Hence you might descend to fight on either lip of the ravine (*dextra laevaque*), or keep your height and roll down stones on the foe.

The difficulty is to imagine a place at once 'on the top' (*in speculis*, &c.), and also *ignota*, 'unseen', and 'a safe retreat' (*tuti receptus*).

530. *nota regione viarum*, 'by the well-known line of track'.

This seems the right meaning of *regio*, as indeed it must be the earliest (from *rego*, 'guide'): the vaguer notion of 'district' is later.

The phrase occurs again (with *excedo*, 'miss the right track'), II. 737. So we have in prose writers often *recta regione*, 'straight', in a straight line.

531. *insedit*, 'occupied'. In prose with acc.

[532—596. Diana addresses her nymph Opis: 'Camilla, my beloved, is going to her death. This love is not new. When Metabus left Privernum, carrying his daughter, his foes pursued. He reached a river: he could not swim with the child, nor leave her. He tied her to his spear, and with a prayer to Diana he threw her over. He lived no city life, a simple shepherd: and the child, fed on mares' milk, was brought up a huntress: all marriage she abjured, faithful to Diana. I would she had not entered on this war: but, since her fate impends, go and avenge her death, I will take care of her remains'. The nymph shot to earth in a cloud.]

532. *Opis*, a (Thracian) nymph of Diana, whom Vergil somewhat strangely here makes attending upon her in Olympus.

534. *Latonia*, Diana (Artemis) daughter of Latona.

536. *nostris*, the bow and arrows such as Diana herself wore. They are called below (652) *arma Dianae*.

nequiquam, for (591) the goddess knows Camilla will be slain.

537. *iste*, 'that love you know of', a pretty use of *iste*, see v65.

It is often thus used of something a person has just had mentioned to him, especially in letters.

[This is the best way of taking *iste*, also in Hor. *Ep.* I. 6. 67:

'Si quid novisti rectius istis';

'If you can improve on that principle *I lay before you*'.]

539. *vires superbas*, 'haughty might', i.e. tyranny.

540. *Privernum*, ancient town of Latium. Vergil here uses the epic license of digression somewhat freely, especially as the goddess ends with a practical order to Opis. The gods had plenty of leisure, we must suppose.

546. 'And round him hovered the Volscian warrior hordes'.

547. *fugae medio*, 'barring his flight'. Notice the variation from the prose *fuga media*, and the Vergilian absolute use of the ablative.

Amasenus, Latin river, flowing through the Pontine marshes.

550. The use of dat. after *timeo*, of that *for* which one fears, is perfectly idiomatic.

551. *sedit*, 'was fixed'.

subito, the decision was prompt; *vix*, it cost an effort.

553. *cocto*, 'smoke-dried'. The process is described *Georg.* I. 175.

554. *huic* after *telum inmane* is irregular: but it is the kind of irregularity most often committed in hasty speech.

libro et subere, that peculiar kind of rhetorical repetition which is called *hendiadys*, 'bark and cork', for 'cork-bark'. See 571.

555. *habilem*, 'that she may be fit to throw'. *habilis* prop. means 'convenient': and this is the so-called *proleptic* use of the adj. See 236.

558. *famulam*, 'as thy attendant'.

'Thy weapons first she holds', he says, pathetically: though it was rather the spear held the child.

562. *sonuere undae*, 'the waves roared', as though to devour her; 'o'er the swift stream' she flew. This is surely the only meaning the poet could have had. [Others take it 'echoed' with the noise of the throw: a violent exaggeration.]

Notice the irregular metre, to suit the sense: '*rapidum super amnem*' gives a suggestion of great effort successful.

565. *victor*, 'triumphant'.

566. *Trivia*, 'goddess of three ways', was properly the name of Hecate, the mysterious divinity (worshipped at cross roads) who was identified with Selene, or the moon, in heaven, Diana on earth, and Proserpine below. Here it is used for Diana simply.

568. *neque ... dedisset*, 'nor savage as he was would he have surrendered himself' to live a city life. *manus dare*, prop. 'to surrender to a foe' (throw up the hands), is here used boldly but finely of surrendering to the restraints of civilization.

569. *solis montibus* in prose would have *in*. But Vergil is fond of this abl. See Index.

570. *lustra*, 'haunts'.

571. *armentalis*, 'kept in the herd', 'a brood mare'.

For the repetition, *mammis et lacte ferino* [opp. *humano*], cf. 554.

572. The form *nutri-bat* without the *e* is one of Vergil's imitations of old Latin, where the forms are common. Even in Vergil's time *quibam* and *ibam* were universal. Cf. VIII. 160, 336.

573. *vestigia*, a cognate accus. (like 'run a race'): an extension of the ordinary construction.

primis is used semi-adverbially, as often. See 426: XII. 632.

'And when first the child had planted her steps with her feet.'

The whole phrase is strained, inverted in Vergil's manner.

577. *a vertice* shews that the tiger-skin in some way covered her head: which explains *pro crinali auro*.

578. *iam tum* is at once explained by its position, next *tenera puerilia*.

580. *Strymon*, a river in Thrace, home of the cranes.

582. *sola...colit*. Observe the beautiful sound of the passage.

584. *correpta*, 'swept on', a forcible word: the tide of war carried her away, as Conington puts it.

586. *foret*: for tense, see 287.

590. *haec*, the bow and quiver: she gives them as she speaks.

594. *tumulo* for *in tumulum* (in prose): the dative being more personal. The tomb is in a way personified, and receives the body. See 141, and Index.

patriae, dat. 'restore to her country'. *reponam* is not perhaps the most natural word; but that is not uncommon with Vergil.

596. *insonuit*, from her swift flight: there is nothing about her arms rattling, as some take it.

circumdata corpus, cf. 35, and Index.

[597—647. Trojans approach: spears gleam, horse and foot march on, the fight impends. Aconteus is thrown and killed, charging Tyrrhenus. The Latins fly: then recover and charge, then fly again. It is like the ebb and flow of waves. At the third charge a hand-to-hand conflict begins. Orsilochus stabs Remulus' horse, which throws its rider. Catillus kills Iolias and the huge Herminius. Everywhere is carnage.]

599. *numero*, simply 'by number': so that the squadrons had each a certain number.

aequore (aequus), prop. 'level surface': used of 'plains' [as here], the desert, marble, a mirror, &c.: and most often, of course, of the sea. But Vergil is rather fond of recurring to the other meanings.

600. *sonipes*, lit. adj. 'with tramping feet', used regularly of *horses*, as a substantive: like our word 'courser', 'charger'.

habenis, prob. dat. after pugnat.

601. *obversus*, 'facing round', a most graphic word: even the rhythm is here descriptive of the wriggles of a jibbing horse.

ferreus, almost proleptic (see 236): 'bristles with iron crop of spears', a strong line.

604. *et...Coras*, 465.

ala, natural word for cavalry: the cavalry were always on the wing, so that *alarii* meant *equites* almost.

605. *campo*, abl of place, 272.

607. To say 'that the march of men and tramp of horse grew *hotter*', is a bold, unusual phrase, most effective, and quite in Vergil's manner.

609. Observe the elision of *que* before *exhortantur* in next line.

611. *ritu*, like *in morem*, 616, poet. for 'in the manner of', 'like'.

613. *connixi* (idea of *concentrated* effort), 'amain'.

614. *perfractaque...rumpunt.* Notice the swing and sound of this passage, 'and crashing breast to breast their chargers rend'.

617. *praecipitat,* intr. 'falls' [used of night, II. 9].

619. *reiiciunt,* 'thrust behind them', to protect them in flight.

622. *mollia colla* '(the horses') docile necks'.

623. *penitus,* lit. 'far in', gives the idea of shelter.

624. 'With alternating tide', refers naturally to the ebb and flow of the waves (not of the daily tide), of which the poet here gives an unusually vivid and detailed picture. The foamy overflow of the rocks: the rush up the sand: the sucking back of the stones: the smooth glide of the last water when the wave is gone: all are given with forcible distinctness. (There is very little tide in the Mediterranean.)

For the simile, see Introd. p. 65.

625. *superiacit unda,* the primary construction (which is often used, is *superiacere undam scopulis,* 'throw *on*'; the secondary one (as all verbs have a tendency to make the remoter obj. the direct obj.) is *superiacere scopulos unda.* Compare the double usage of *circumdo* and many compound words.

627. *aestu...relinquit,* 'turned with the ebb, flies sucking back the shingle, and with gliding shallow leaves the shore'.

All these four lines are masterpieces of suggestive *sound,* apart from the terse vivid description.

630. 'Twice beaten off in fight, they glance round, shielding their backs', i.e. twice they fly, and flying protect their backs (*reiiciunt parmas* 619), 'looking round at the foe'.

632. *legit virum vir,* i.e. 'each chose his foe': it was no longer a preluding charge of the whole body; it became hand to hand.

634. This extraordinary metre is used with consummate skill in suggesting the heaped slain and general confusion.

639. 'Rears maddened and uplifts his breast, pawing aloft'. A rhetorically amplified description.

alta is proleptic.

644. 'so huge a frame he offers to the sword': he is so stalwart and broad that he does not fear wounds. *tantus* explains *nec volnera terrent.*

645. *duplicat,* 'bows him together'. *transfixa,* a Vergilian (but quite natural) stretch of usage. Usually it is the pierced thing which is *transfixus,* not the weapon. [Similarly we can say 'the man is thrust through', or 'the spear is thrust through'.]

646—7. Alliteration.

[648—724. Camilla fights dauntless, with spear and axe and bow, like an Amazon: her comrades, too, like Amazons. She slays Eunaeus, Liris, Pagasus, Amastrus, and others. The hunter Ornytus, with his wild dress, she caught in the rout, and taunting slew. Then Orsilochus and Butes she killed, by strength and skill. Orsilochus taunts her: 'Ay, on horseback 'tis easy: meet me in fair fight, and see!' She dismounts, and off he flies faithless. A bound and she catches the horse, and meets and slays him: as easily as a hawk catches and rends a dove.]

648. *Amazon*, '*like* an Amazon', 'a very Amazon', referring to the well-known tribe of female warriors. They fought with one breast exposed. They were supposed to have come from the Caucasus, and under Penthesilea fought in the Trojan war; see I. 490. The comparison is expanded below, 659.

649. *unum exserta latus*, see 35, and Index.

pugnae, dat. after *exserta*, 'exposed *to* the battle'.

650. *lenta*, 'tough'.

653. *illa*, vivid, 494.

654. *fugientia*, 'flying': but he means 'in *her* flight'. It is a transferred epithet; see XII. 859. We do the same not unfrequently: 'a flying shot', a faithful promise', 'a feverish night', are instances.

659. *Thermodon* (ō) is a river of Pontus flowing into the Euxine. Vergil apparently considers the Amazons as originally Thracian. (Observe the spondaic line.)

660. *pulsant*, for the river is conceived as frozen.

pictis, apparently 'carved', 'adorned'.

661. *Hippolyte*, another mythical queen of the Amazons, married to Theseus: the story is used in *Mids. Night's Dream*.

Martia, for she was supposed to be the daughter of Mars.

663. *lunatis peltis*, 'crescent shields', regular weapons of the Amazons.

666. *apertum*, 'exposed', 'defenceless'.

667. *abiete*, 'pine', i.e. 'spear': it is scanned as a dactyl, *i* being here semi-consonantal, cf. 211.

669. *se versat*, 'writhes', 'wallows'.

670. *super*, 'over' him, prob. literally: though it often means 'besides', it is best taken 'over', also below, 685.

670—2. Observe the terseness of the complex action so briefly conveyed.

674. *sequitur*, 'aims at'. *incumbens*, 'leaning forward' for the throw.

678. *ignotis*, 'strange'.

Iapyge, 247. The Apulian horses were famous.

680. *pugnatori* might be taken with *iuvenco*: but it is far better to take it with *cui*. 'He in his fights was clad' with the bullock's skin. *Bellator* is used very much in the same way, 553.

'The huge gaping mouth and jaws of a wolf', mean of course the wolf-*skin* with the teeth left in, which he wore as a head-dress or helmet.

682. *sparus*, 'a small hunting-spear' (the word is clearly the same as 'spear').

683. *vertitur*, 'moves', unusual word, substituted for *versatur*.

684. *exceptum*, 'caught'.

neque enim labor, as we say, 'it is no trouble'.

686. *silvis*, Vergilian abl. of place. Cf. 272 and Index.

688. *verba*, 'your boasts', not mentioned as actual boasts of the Tyrrhenians, but suggested only as thoughts of Ornytus, 686.

redarguerit, fut. exact., used as it is idiomatically in Latin of a *predicted result* (= 'shall be found to have refuted').

689. *hoc nomen* is explained by *cecidisse.*

692. She killed him as he sat, stabbing him below the helmet, and over the edge of the mail and shield, on the left side of the neck.

695. *gyro interior* is a Vergilian inversion for the natural *gyro interiore.*

As he chased her round a wide curve, she swerved and dodged him on an inner circle, and attacked him from the flank before he could turn.

697. *altior*, see 426.

oranti et multa precanti, rhetorical repetition, here giving a contemptuous effect, 'for all his vows and prayers'.

698. *congeminat securim*, unusual for 'redoubles the axe's blow'.

'the blow drenches his face with his hot brain', a forcible if not hideous description.

699. *huic*, Camilla.

701. 'Not the feeblest of the Ligurians, while fate allowed him his false life': for the Ligurians were proverbial liars and thieves.

'dum fallere fata sinebant', is finely terse and significant.

702. *nulla iam*, 'no more'. *pugnae*, for prose abl.: the personal dat. Cf. 'eripe te morae'.

704. 'attempting with skill and craft to ply his wiles', rather rhetorically amplified.

astu, only abl. in classical Latin.

706. *dimitte fugam*, 'forego escape', a trenchant phrase, meaning 'put away thy horse'.

708. *fraudem* seems the best reading here, for all reasons. (*laudem* is the common one.) It is the best attested, and makes the best sense.

'Soon shalt thou see, to which of us vain boasting brings destruction', i.e. you will find by bitter experience.

711. *pura*, 'plain'. It is so used of silver as opposed to 'chased'.

713. *conversis*, 'turned round', as 654.

716. *lubricus*, 'wily, prop. 'slippery. *patrias*, see note on 701.

718. *ignea*, 'swift as fire': so 746.

719. *transit*, 'passes': then turns and facing him (*adversa*) grasps his reins, grapples, and slays him.

721. *sacer*, as being bird of augury.

For the simile, see Introd. p. 65.

[725—835. Jove urges Tarchon to the fight. He rides about stirring up the Tuscans: 'Why this sloth? You are not slow to love and feasting!' then charges and carries off Venulus, as an eagle does a snake. The others are inspired by his example. Arruns dogs Camilla's footsteps, and while she chases the Phrygian priest Chloreus, who is decked in resplendent armour, he prays to Apollo to help his dart and bring him home triumphant o'er the maiden. Half the prayer Apollo heard: he hurled the spear and struck her on the exposed breast. Her maidens hurry to lift her; Arruns flies, like a culprit wolf—with his tail down. She sinks; calls her favourite Acca, and bids her farewell; then dies. The battle rages all the fiercer.]

725. *non...nullis oculis*, 'not with unwatchful eyes'.

730. *alas*, 604.

732. *o nunquam dolituri*, 'dead to shame', lit. 'that will never feel remorse' for your sloth.

735. *quo*, 'to what end?' lit. 'whither?'

736. *bella*, ironical, of course.

738. *segnes* governs *exspectare*, a common Greek construction which Augustan poets often imitate.

739. *dum nuntiet* depends in sense on *exspectare*. This subjunctive, as it implies a contemplated object, is properly classed with the *final* subjunctives.

secundus, 'favouring', epithet naturally suggesting that the omens are favourable, but scornfully applied here: it is not their *fortunes*, but their *slothful gluttony* that the haruspex favours. The word is thus very effective.

741. *moriturus*, 'braving death', fut. part. of *purpose*, not of *destiny*. Cf XII. 55.

et ipse: he does not spare himself while he urges others.

742. *Venulo...infert*, 'in hot haste he bears down on Venulus'.

747. *ipsius*, Venulus.

748. *partes rimatur apertas*, 'gropes for a defenceless part'.

749. *ferat*, final; 'where he *may*', as we say.

750. *vim viribus exit*, 'with force eludes the blow'.

vis, 'violence', *vires*, 'strength': a capital instance of the distinction.

exit, prop. 'goes out', with abl. Then, by the common stretch of usage by which intr. verbs become trans. when the meaning suits, it means 'escapes' and takes acc. This use is only poetical. *excedo*, *evado*, *elabor*, *erumpo*, *enitor*, and many other words compounded with *ex* are so used, some even in good prose writers.

See Index; acc., extended constr.

753. *sinuosa volumina versat*, a vivid phrase of subtly suggestive sound: 'winds his writhing coils'. For the simile, see Preface.

759. *Maeonidae*. Maeonia was the old name of Lydia, the supposed home of the Etrurians: the name is used therefore as a poetical equivalent of the latter.

760. *prior*, seems to mean 'outstripping her', so that he kept close to her, and yet did not expose himself.

763. *vestigia lustrat*, 'scours her track'.

767. *inprobus*, 'relentless'.

768. *Cybele*, the Phrygian goddess: *olim*, when he was at home, presumably.

770. *quem...tegebat*, 'clothed in a skin clasped with gold, plumed with copper scales'. '*in plumam*' means 'wrought to a plumage', and hangs rather loose in construction.

773. *Gortynia*, 'Cretan', from the ancient Cretan town of Gortyna.

774. *erat* seems the right reading here: though why he should shoot with a Lycian horn-bow, and have a golden one hung from his shoulders, no satisfactory explanation has been given: unless indeed he

had two bows, and Vergil means exactly what he says: which does not seem to have occurred to anybody.

775. *crepantes*, 'rustling': the *fulvo auro* is naturally the clasp.

777. *pictus*, 'broidered'. For acc. see IX. 582.

tegmina crurum are 'trousers', and they are called 'outlandish' (*barbara*) because the Romans only knew them as an Eastern garment, worn by Phrygians, &c.

779. *se ferret*, 'display herself'.

780. *venatrix*, 'huntress as she was': the position of the word is telling. She was a huntress, and like a huntress she chased him, and him only.

783. *telum concitat* cannot mean 'he fires', for he does not fire till after his prayer (799): perhaps as *concitare* describes any kind of quick motion, 'brandishes', 'quivers', will do.

ex insidiis, 'unseen'.

785. On the top of Soracte (a rugged mt. to the N. of Rome, visible therefrom) there was an ancient worship, in which a pine fire was built to Apollo, and the devotees walked through it thrice, carrying offerings.

summe deum: he was so to them, just as they were his chief worshippers (*primi colimus*).

786. *pineus ardor acervo*, 'the pine-flame fed by the pile', is of course intelligible; but it is an unusual order: Vergil has inverted it, from 'the flame fed by pile of pine-wood'.

790. *pulsae*, 'vanquished'.

792. *dum*, with subj., here concessive, 'provided that'.

795. *mente dedit*, 'granted with his will'.

797. *reducem...videret.* This he had not definitely prayed for, but had in a kind of way assumed, 793.

798. *inque...procellae*, a grander form of *volucres dispersit in auras.*

801. *aurae...sonitus*, clearly repeated on purpose from 799.

'The spear sounded through the air; but she of sound or air or coming spear unwitting'.

803. *papillam*, cf. 649.

804. The abrupt rhythm of 'haesit, virgineumque...', suggests the thing described.

809. *ille*, see 494, 653.

sequantur, subj. because the event is contemplated: so rightly classed with the final subjunctives. See Index and 'Scheme'. The difference is readily seen in an example:

(simple sequence) before the sun rose he was gone: priusquam sol *ortus est*, abierat:

(purpose) before the sun rises, I will go: priusquam sol *oriatur*, abibo.

The constructions, however, naturally rather run into one another, and many writers use the subj. where there is scarcely any idea of purpose.

812. *remulcens*, lit. 'stroking back', unusual word for 'drooping'.

813. *pavitantem*, he transfers the epithet 'trembling', 'cowering', to the tail poetically, because the tail *expresses* the terror. For the simile see Introd. p. 65.

814. *turbidus*, 'wild': the root idea of *turba*, *turbare*, *turbidus* is 'confusion': hence it is well applied to a complex excited state of mind.

815. *contentus fuga.* Conington takes it 'satisfied with flight', not eager to finish his victory; which is very harsh and unsuitable to the context, as there is no other hint of, or preparation for, such an idea.

It is far better to take it from *contendo*, 'strained in flight', i.e. 'in eager flight', as Wagner does. *contendere* is often so used, and to employ the passive thus is quite in Vergil's manner.

816. *trahit*, 'tugs'.

818. *labitur*, 'sinks', 'droops': the application of the same word to her eyes is pretty.

821. *sola* is practically an amplification of *ante alias.*

822. *quicum : qui* is the old abl. originally of all genders: so here it is fem.: the word appears in *quin* (*qui-ne*).

partiri, 'she was wont to share'. This is the historic inf.

As the inf. describes the *action* simply, without marking the order of *time*, it is used idiomatically wherever the time is not definite: so may be used where the action is *customary*, as here: for other uses, see 142.

823. *hactenus potui*, 'thus far my powers reached': my exploits are over. It is finer so, than to take it (as Con. translates) of struggling with her wound.

826. *succedat*, oblique jussive, 103, and see 'Scheme' and Index.

828. *non sponte*, quite simply: for she could not help it.

829. This pretty phrase, 'from all her body set free', occurs again in Vergil for death, IV. 703.

830. *captum leto*, 'caught in death's grasp'.

831. Occurs again of Turnus, closing the *Aeneid.*

833. *crudesco*, 'to become fierce' [prop. 'raw': *recrudesco* regularly used of reopening wounds].

[836—867. Opis watches on the hill: 'Alas', she cries, 'too cruel! yet not unhonoured or unavenged shalt thou die!' She flits down to the tomb of the old Latian king Dercennus. 'Hither to thy doom', she cries, and drawing the bow to the full, shoots him. He falls unheeded, and Opis returns to Olympus.]

839. *multatam*, prop. 'condemned', i.e. 'slain' (unusual word).

Conington reads *mulcatam*, 'beaten': which we will hope is not the true reading.

843. *desertae*, always of *places*, not *persons*, i.e. means 'desert', not 'deserted'. The epithet is really suggested by and transferred from *dumis;* see 654. A very singular case is *desertae Cereris*, II. 714.

845. *indecorem* and *sine nomine* are explained by *inultae*, 847. To die unavenged was infamy.

848. Not *violarit* (591) now, but *violavit:* the act was done.

850. *ex*, 'made of', as often. *aggere* is the *materials*, not the *structure*, here. (Cf. IX. 567, 'fossas aggere complent'.) 'A tomb of piled earth'.

853. *diversus*, 'away', adj. for adv. as so often. See 426 and Index.

856. *periture*, 'to thy doom'. The voc. is really an attraction, like 'expectate venis', II. 283.

Camillae, 'reward *for* Camilla', briefly, meaning 'for her death'.

857. *tune etiam*...scornfully: he was not worthy the honour of Diana's weapons. (Conington is of course right in taking it so: and aptly quotes 689.)

860. *donec...capita*, 'till the bent tips neared each other': but the subj. *coirent* implies not the fact merely, but her *purpose* that they should do so: see 739, note, 'Scheme' and Index.

861. *aequis*, 'with level hands', tersely expresses the symmetrical position of her hands, one drawn back, the other stretched out, to the full.

864. The *una* seems to belong to both verbs.

865. *extrema*. This acc. (like 'dulce ridentem', &c.) is really cognate; cf. 573.

866. *ignoto*, transferred epithet: it was the place which was *ignotus*.

[867—895. They fly: one band after another. Horror and confusion within the walls: the first fliers closely followed and slain in the streets: the gates shut, and many Latins excluded: fierce struggle to enter; friends slay friends. The women, in emulation of Camilla, arm themselves in a frenzy of courage.]

871. *equis aversi*, varied construction for *aversis* in Vergil's manner, 'ride off full speed to the ramparts'.

875. A famous line, suggestive (by sound) of the thing described. Similarly we might say, 'And thunder with galloping hoof on the crumbling plain'. Vergil uses it again elsewhere (VIII. 596).

877. *percussae pectora*, cf. 35, and Index.

speculis, 'the towers', high points of view on the ramparts.

880. 'These the thronging foes chase close behind in mingled rout'.

super, adverbially, 'upon', i.e. close after.

inimica turba must mean the Trojans ('instantes Teucros'), and not the enraged multitude behind the walls: *super* gets a better meaning so: and there is nothing about their being slain by their fellow-countrymen: and why should the gates be shut, unless the enemy were following quite close?

882. *tuta domorum*, 'the shelter of their homes': adj. often used (in neut. plur.) thus like substantive. Cf. *strata viarum*, *deserta viarum*, &c.

883. *claudere*, 142.

884. *accipere moenibus*: the abl. is instrumental and local at once. Such phrases are common: *urbe*, *muris*, *castris*, *excipere*, &c. So again *humero gestare*, *memoria tenere*.

885. *miserrima*, because it was slaughter of friends by friends.

888. *urguente ruina*, 'forced on by the rout'.

889. 'Others blind and headlong, unrestrained, butt against the gates and hard barriers'.

890. *duros obiice*, a Vergilian inverted phrase; quite plain in meaning though strange in form.

[*arietat*: as we say 'to ram'.]

892. *monstrat*, 'urges' (the meaning slightly stretched).

893. *robore duro stipitibus*, 'stocks of hard oak' [*rob. dur.* abl. of quality].

895. *pro moenibus*, 'on the front of the walls', 'out on the walls', like *pro turribus stantem;* [or it might be, but less likely, 'in defence of'].

[896—915. Acca brings Turnus the tidings: he leaves his ambush and hastens to the scene. Aeneas shortly comes from the wood to the city: they spy each other, and would have fought, but for the approach of night.]

897. *nuntius*, 'message'. *fert tumultum*, prob. 'announces the vast uproar', for *tumultus* does not mean 'confusion of mind' in Vergil; and moreover it is explained immediately by the acc. infs. which follow.

900. *corripuisse*, 'swept'.

904. *apertos*, 'undefended', now that Turnus had withdrawn his ambush.

907. *inter se absunt*, a natural but unusual phrase: its position with *longis passibus* helps it.

912. *ineant pugnas*, 'would fight', graphic expression instead of the regular 'would have fought': it bears in fact the same relation to that, as the historic present does to the aorist.

913. *Hibero*, prop. 'Spanish': used vaguely for 'Western'.

THE AENEID.

BOOK XII.

[1—17. The Latins, disheartened, look to Turnus for aid. He rises like a wounded lion and tells Latinus that the Trojans are cowards; *he* is quite ready for the single combat; let them settle the agreement.]

1. *ut*, temporal, 'when'. Beginners sometimes make mistakes from not observing that 'as' in English has three meanings, *comparative* ('as for instance'), *causal* ('as it is raining I shall stay at home'), and *temporal* ('as I reached the spot it was all over'). In Latin, on the other hand, *ut* is comparative, and temporal, but never causal.

infractos, 'broken'.

2. *defecisse*, 'were disheartened'.

sua...se... being the first words of their clauses are emphatic; '*his* word now was claimed, *he* was the centre of all eyes'.

promissa. In the last book Turnus had been taunted by Drances, who complained that their soldiers were being sacrificed to the personal interests of one man, and had replied that he was quite ready to fight Aeneas alone in single combat.

3. *ultro* properly means 'beyond' and hence comes to be used, especially by Vergil, for any feelings or acts not provoked or caused by others, spontaneous, *over and above* what you might expect. For instance 'ultro adloqui' is 'to speak without being spoken to' as opposed to 'answering'. Here it might be rendered 'himself', i.e. he needed no prompting.

4. *Poenorum*, 'the Carthaginians', used here for Africa generally. *arvis*, not strictly used: he is thinking of the wastes or forests.

5. *ille.* This word at once draws attention to the lion (which we should do with an adjective), and enables the poet to put *leo* emphatic at the end, 'That mighty lion'.

So XI. 493, Campoque potitus aut *ille* in pastus.

6. *tum demum*, 'then at length', 'then indeed', *demum* being a sort of enclitic used with demonstrative words: e.g. ea *demum* sponsio esset (Liv. IX. 9) '*That* would have been a pledge'.

movet arma, metaphorical, 'prepares battle'.

comantes excutiens toros, lit. 'shaking the shaggy sinews' a rather bold variation for 'the mighty mane'.

7. *latronis.* The huntsman is called 'robber' from his stealthy attack, probably. It is one of Vergil's *unusual* phrases, see Introduction.

9. 'So waxed the kindling fury of Turnus'. Vergil draws him as a violently passionate man.

10. *turbidus*, 'wild'. The root-idea of *turba, turbo, turbare*, is 'confusion'. Compare the various meanings 'crowd', 'whirlpool', 'storm', &c.

11. *nihil est quod*, 'there is no reason why', *quod* being used relatively just as *quid* is interrogatively.

dicta retractent, 'they should take back their word'. The subj. is indirect dubitative, the direct form being *quid dicta retractent.*

This line and the next shew Turnus' violence and pride. The 'coward sons of Aeneas' had not offered to 'shirk their covenant'.

13. *congredior*, forcible pres. for fut. 'I go to face him'.

sacra, 'the rites' include all necessaries for the sacrifice.

concipe foedus, 'dictate the treaty'. The *foedus* being the agreement that Lavinia should go to the winner. *concipere* properly means 'to shape', 'to formulate'. [Notice *pater*, with *e* long (as in old Latin it used to be). Verg. only uses this license in the first syllable of the foot, where the stress is.]

15. *desertorem*, 'runaway'.

16. The 'common stain' was cowardice and faithlessness, v. 12.

17. *cedat Lavinia coniunx*, 'let Lavinia become his bride', *cedere* regularly used of conquered spoil or captives (*aurum, praeda, res, captivi*) *passing* into the victor's possession. So 'Andromachen *cessisse* marito' III. 297.

[18—53. Latinus replies: You have other realms: it is not fated Lavinia should wed a countryman; I promised her to you, breaking other pledges, and have suffered ever since: for all sakes forbear the combat. Turnus wrathfully refuses, scorning the peril.]

19. *animi* might be Greek defining gen., or gen. of relation, so common with adj. in Aeneid (*aevi* maturus, integer *aevi*, dives *opum*, fessi *rerum*, &c.): but *animi* occurs so often (in prose as well as poetry) with verbs and participles, that it is probably a *locative* use, '*in soul*', like *humi, domi, cordi, militiae*, &c. Thus we find *animi angere* (Cic.), cruciare *an.* (Plaut.), fallit *an.* (Lucr.), pendeo *an.* (Cic.). See Aen. IX. 246.

feroci, 'bold', 'proud'. It comes from the same root as *firmus.*

23. 'Gold and good-will have I, Latinus, too': i.e. I can compensate you for your loss of kingdom and princess in other ways.

24. *Laurens*, 'Latin', from *Laurentum* chief town of Latinus.

25. *fatu.* This is commonly called the supine in *u*. It is really the *ablative* (the supine in *um* being the *accus.*) of a substantival stem formed from the verb. Thus *haud mollia fatu* means 'hard in the saying', 'hard to say', 'unwelcome message'. (*sine* is imper. of *sinere.*)

27. Notice *veterum* in the sense of 'former'.

28. *canebant*, 'declared' (used of soothsaying, prophesying, divine messages of any kind).

29. *cognato sanguine*, because Turnus was nephew of Amata wife of Latinus.

31. *genero*, Aeneas, to whom the vacillating Latinus, following the prophecies, had at first promised Lavinia. See VII. 98.

[Notice the hiatus: *genero: arma*...]

35. *spes Italas*, 'the hopes of Italy', he means the fortunes of the Latins, the phrase being poetic exaggeration. So elsewhere the Trojan war is called 'the conflict of two worlds': and again Troy is called 'the fortunes of Asia'.

37. *referor*, 'drifting' [lit. 'carried back', i.e. change and change again my purpose].

38. *socios*, i.e. the Trojans.

39. *incolumi*, abl. abs. (like *Turno exstincto*).

43. *res bello varias*, 'war's chances'. This 'bello' would in prose be 'in bello' or 'belli': but Vergil constantly stretches in this way the use of the ablative, esp. the abl. of place: see index.

44. 'Whom Ardea, his distant home, now parts from us forlorn'.

46. 'It wins its way more and more, and grows worse with cure'.

49. *letum pro laude pacisci*, 'buy death for fame', i.e. 'to agree to die to preserve honour'. It is more natural to regard death as the price and fame as the purchase, but the poet inverts the idea. In Aen. V. 230 he has in the same sense the opposite and more accurate expression '*vitam* pro laude pacisci', 'to barter life for fame'.

52. The *quae-tegat* clause follows just as if the previous clause were *negative*, which in sense it is. 'His goddess mother will not be near him to shelter him, &c.'

illi may be used with *abest* as with *adest*. Cic. has '*quid illi abest*'.

[54—80. Amata detains and entreats Turnus to avoid the combat: he is their only hope: if he is vanquished, she too will die, sooner than be captive. Lavinia listens with tears and blushes; but in spite of love and entreaty Turnus clings to his honour and sends Idmon to bear his challenge to Aeneas.]

54. *sorte*, new 'chance' or 'turn' of fight.

55. *moritura*, 'resolved on death', i.e. if he fail, cf. 62.

generum, for so she hoped, and so it had been agreed.

56. *te*, governed by *oro* in line 60. Sometimes the *te* is put even before the accusative governed by *per:* 'Per te si qua fides oro', 'I pray thee by whatever honour thou hast'.

59. 'On thee the whole house tottering leans' (*te* acc.).

62. *simul*, 'with thee'.

65. *plurimus ignem subiecit rubor*, 'the deep blush flamed up'.

67. *violare*, 'to stain'.

si quis violaverit, 'if one stains'. The perf. subj. in conditional sentences is often best given by the English present.

[Notice *ebur* with *u* long: cf. *pater* 13, and see index.]

72. *tanto*, 'so evil'.

73. *prosequere*, 'attend'.

74. 'For Turnus is not free to stay his fate', i.e. it was no use to ask Turnus, for if his fate could be delayed, it was not Turnus' will that could delay it.

78. *non Teucros agat in Rutulos*, for it was to be single combat.

80. *coniunx*, predicate. 'Let Lavinia's hand be sought upon that field'; lit. 'Let Lavinia be sought as a wife'.

[81—106. Turnus retires, and calls for his horses, given by Orithyia to his ancestor Pilumnus, takes his sword, made by Vulcan, and the spear of Actor; and bidding the spear do its part, he arms, raging like a bull for the fray.]

82. *ante ora*, 'in his presence'.

83. Orithyia was wife of Boreas, the north wind, who according to Homer was the father of the Trojan royal horses (a picturesque mythical way of extolling the speed of the horses, cf. 84), but of course it is only Vergil who has connected her with Pilumnus, the native Latin deity.

decus, 'a noble gift'.

84. *anteirent*, subjunctive consecutive after *qui*, as it describes the *result* of their qualities.

86. *plausa*, lit. 'struck with a sound'. Construe, 'and pat the sounding chest'.

For the *accumulation* of the phrase *plausa lacessunt* compare the Vergilian expressions *fixum sedet*, *conversa tulere*, *deceptam fefellit*, &c.

87. *orichalco*, a Greek word ὀρείχαλκος, with the second syllable shortened, probably meaning 'brass'.

88. *aptat habendo*, 'fits for the wear', *habendo*, dat.

89. *ensemque*, with *e* long. Vergil generally uses this license (which is imitated from Homer, cf. Λάμπον τε Κλυτιόν τε, &c.) before double consonants, as here 'clipeum'.

cornua were two projecting sockets in which the crest stood.

90. 'The god mighty with fire' is Vulcan, of course.

92. *columna*. If the ablative is right, it is a rarer construction, though possible, of *adnixus*: *confidere* takes (with much the same meaning, though in a mental sense) the same double construction.

94. *Aurunci*, an old Italian race belonging to the tribes inhabiting S. Latium and Campania.

95. *frustrata vocatus*, 'failed my bidding'.

99. *semiviri*, 'unmanly', cf. 12.

100. 'Crisped with hot iron and dripping scent', a most contemptuous line. *Murra*, the truer Latin spelling of *myrrha*.

The Romans of Vergil's day had a contempt for the feeble luxurious and effeminate Phrygian: and this feeling is dramatically transferred to Turnus. A curious anachronism.

102. *scintillae absistunt*, 'the flashes start': strong phrase, but paralleled in many languages, in describing strong emotion.

103. *prima in proelia*, 'to begin the combat'.

104. *irasci in cornua* (lit. 'to rage into his horns'), a powerful phrase translated from Eurip. *Bacchae*, 743, ἐς κέρας θυμούμενοι, describing the preliminary lowerings and thrustings of the head, so well known in an angry bull. Construe: 'and is fain to gather wrath into his horns', or more simply 'and butts with furious horn'.

105. *lacessit*, 'vexes'.

106. *sparsa—harena*, 'pawing up the sand prepares the battle'.

[107—112. Aeneas prepares equally for battle, cheers his comrades and arranges the treaty.]

[113—133. Next day, the ground is measured, the altars built, the

hosts in full armour take their place, the old men and women crowd the walls and towers.]

115. *elatis*, 'lifted', as of a horse rising and eager.

118. *focos*, 'braziers' for the fire. 'The gods of both' being the arbiters of the combat naturally have their altars in the midst.

120. *limus* is an obscure word, supposed to mean originally 'slant'. The word was used (as one of the many technical sacrificial terms) to mean the 'apron' of the priest, from the waist to the feet, with a 'slanting' band of purple. This traditional derivation seems very doubtful, though the meaning 'apron' may be trusted.

verbena (the old English 'vervain', also used as a charm) was the sacred name for the herbs plucked by the priest as part of the ceremony.

121. *pilata*, old military word, 'in close order'. There is an adverb *pilatim* to express the same. These words, in spite of apparent similarity, are probably not derived from *pilum*, 'a javelin', but come from the root *pil-* which contains the idea of 'pressure' or 'solidity'; cf. *pila*, 'a pillar' also a 'stone pier'. *Pilum*, 'a heavy javelin', also means 'a mortar', and is probably from the same stem, so that in this way after all there is a connection.

124. *instructi*, 'arranged'. *aspera*, 'stern'.

127. *Assaraci*, one of the sons of Tros, of the royal race of Troy.

130. *telluri*. See note on 256.

131. *studio effusae*, 'eagerly pouring out'.

[134—160. Iuno, on the Alban mount, addresses the nymph Iuturna (sister of Turnus): 'I love thee, without jealousy, and have protected Turnus as far as fate allowed. Now I can do no more: try thy skill to save thy brother'.]

135. Notice the rhetorical repetition.

139. There were one or more waters sacred to Iuturna, in or near the city.

sonoris, 'sounding', 'babbling', opposed to the silent *stagna*.

143. Be careful to construe *ut* 'how'. The subj. *praetulerim* is due to the indirect question (or more strictly indirect *exclamation*).

144. *ingratum*, 'the fatal couch', because the honour brought misery with it.

145. *in parte locarim*, 'given thee thy share', 'made thee sharer' (the original meaning of *pars* is 'share').

146. *ne me incuses*, 'lest thou blame me'. This makes better sense than construing *ne* as prohibitive.

147. *qua*, 'where' (i.e. 'as far as'). *Parcae*, 'fates': being terrible they were called by the propitiatory name of the 'Sparers'.

148. *cedere*, 'to prosper', like the Greek προχωρεῖν. 'Fates allowed Latium's cause to prosper'.

149. *inparibus*, 'too strong'.

150. 'The fatal day, the adverse power is nigh'. Notice the impressive sound.

152. *praesens*, often used of divine influence; 'powerful'.

155. *honestum*, 'lovely'.

156. *lacrimis*, dat. of fitness, though there is no adj. The construction is rather loose, though natural: and in prose would be *lacri-*

marum undoubtedly. It is so natural in English to say 'This is no time for tears' that we might pass by the strangeness of the Latin phrase.

158. *conceptum*, v. 13.

159. *auctor ego audendi*, 'I bid thee dare it'. The *auctor* is the person who instigates, advises, is responsible, supports, confirms, &c.

[161—215. Aeneas and Latinus, each resplendent in his armour, advance to the altar. After sacrifice, Aeneas prays: 'Sun and Earth and Gods bear witness, if Turnus wins, we will retire to Evander's city, and make no more war: if I win, the races shall unite on equal terms'. Latinus then likewise swears by his sceptre, that whatever befalls nothing shall impair the treaty.]

161. *reges* has no verb, but it is subdivided into Latinus and Turnus, each with his own verb. A very natural construction.

164. *specimen*, 'token'.

If *avi* is meant strictly, there is a mistake. The genealogy is this: The ancestor is the Sun, father of Circe, who is wife of Picus, mother of Faunus: Latinus, son of Faunus.

170. An ornate way of saying 'a pig and a sheep': V. often tries thus to dignify the commonplace.

172. *conversi lumina*, 'turning their eyes'. The accusative is the *object* acc. and the participle is practically a middle. Note that Greeks have *two* usages which Vergil imitates, no doubt without distinguishing, (1) *passive* ἐπιτετραμμένος τὴν ἀρχήν '*having been* entrusted with the government': so *interfusa genas*, *traiectus lora*, (2) *middle*, like προβεβλημένος τὴν ἀσπίδα '*having* cast his shield in front of him': so *crines effusa*, *unum exuta pedem*, *pectus percussa*.

This instance is the middle use.

173. The order was to sprinkle the sacred salt meal on the victim's head, then cut off a lock from the brow [*notare*, 'to graze'], which was thrown into the fire, then to cut the victim's throat and offer it.

179. The repetition of *iam* is earnest: 'kinder now, now at last, goddess, I pray'.

[*inclute*, 'famous', same root as Greek κλύ-ω, κλεϝ-os, Lat. *gloria*.]

181. *fontesque fluviosque*, see 89, note.

182. 'The sanctity of high heaven, and Powers of the blue main'.

183. *fors*, adverb. 'If victory perchance attend'.

184. *Euander*, Arcadian hero, is settled (on the site of future Rome) at a place called Pallanteum. He had formed alliance with Aeneas, see VIII.

185. *cedet*, 'retire from'. [Observe three different meanings of *cedo* in 148, 183, 185.]

187. *nostrum* is *predicate*: 'if victory grant the battle to our hands', 'make the day ours'.

192. *sacra deosque*, 'my gods and rites', the images and censers and ceremonial utensils, as well as the ceremonies.

socer, &c., 'his arms, his kingdom due, let my bride's father Latinus keep'.

198. *Latonaeque genus duplex*, 'the twin offspring of Latona' means Apollo and Diana, gods of the Sun and Moon.

199. 'The nether powers and stern Pluto's shrine': *Dis* or *Pluto* is the god of Hades.

201. *medios ignes et numina*, 'the fires and divine powers between us', lit. '*in the midst*', because the gods were, so to speak, neutral, the umpires of the combat, and the altar was built *in the midst* to symbolize this. Cf. 118, note.

203. 'Nor shall any force move my will, whatever befall, no, not if it plunge the earth into the waves, confounding all with deluge, and drown the heavens in the deep'.

209. *ferro*, abl. of instrument, as *posuit comas* is only another way of saying 'has been stripped'. (It might also be the personifying dative, cf. 256: 'yielded to the sword': but the other is better.)

210. 'The craftsman's hand has cased it in seemly bronze'.

211. The inf. *gestare* is the explanatory infinitive, well known in Greek, from which Vergil borrows it.

The whole of this passage about the sceptre is an imitation of Homer, Il. I. 234, with the difference that what here is a *comparison* is there an *oath*, ναὶ μὰ τόδε σκῆπτρον, 'Yea by this sceptre'. And Vergil has been censured for this change, on the ground that there is nothing to *compare* between the two cases, except that in both there is something that will not happen. But this censure is needless, for *ut* (206) only means 'as sure as', so that Vergil's comparison after all amounts to the same as Homer's oath.

[216—310. The Rutules object, the fight is unfair. Iuturna, in form of Camers, urges their discontent: 'Are you not cowards? We are double their number: up, and fight'. Thus stirred, they are still more moved by an omen: an eagle, seizing a swan, is beset by a flight of birds, and dropping his prey escapes. Tolumnius exhorts them and shoots at the foe, and the fight begins. Latinus flies. Messapus slays Aulestes, Corynaeus Ebysus, and Podalirius Alsus.]

216. *inpar*, 'ill-matched'.

videri. This use of infinitive is well known as the *historic inf.* As its effect is to describe the *action* simply, without marking the order of time, it is used wherever the time is not definite; as either when the action is *rapid*, act following act: or when *feelings* are described (as here) which have no definite end or beginning: or when confused and crowded *scenes* are depicted.

217. *misceri* implies confusion, 'are troubled'.

218. *non viribus aequis*. If Vergil wrote this, it is rather harsh, as it must mean 'see them nearer, so ill-matched', *viribus aequis* being abl. of quality. The difficulty of course is that there is no acc. expressed after *cernunt*, for the abl. to apply to. Schrader's conjecture *viribus aequos* would solve the difficulty.

219. *adiuvat* (*aids* the feeling), 'moves them yet more'.

224. Camers, king of Amyclae (on the coast of Italy, N. of Naples), is called, in the Xth book, 'the richest of the Ausonides'. [Amyclae was known as the Silent, acc. the legend, because it had been forbidden, owing to false alarms, to speak of the enemy's approach. So the town was taken.]

225. *ingens*, 'noble'.

226. *et ipse*, after *cui*, is irregular but quite natural.

227. *haud nescia rerum*, 'knowing all' (quite general, like the Latin). She was a goddess in a crowd of men: they believed idle rumours, she 'knew all'.

229. *pro cunctis talibus*, 'for all these heroes'.

231. *omnes*, predicate, 'are all'.

232. *fatales manus*, 'those hosts of fate'. For (in VIIIth book) Vergil tells us how Etruria rose against its cruel king Mezentius, who fled to the protection of Turnus. Preparing to war against Turnus, they were withheld by the augur, who announced that a foreigner must lead them to battle (externos optate duces). This prophecy was fulfilled by the arrival of Aeneas, and it is to this that Iuturna is scornfully and ironically alluding.

233. *alterni si congrediamur*, a forcible way of saying 'if we should fight them with half our force'.

235. 'Fame will lift him...and he shall live on the lips of men'. A reminiscence of a line of Ennius 'volito vivos per ora virum'.

240. *Laurentum* the capital of king Latinus.

241. *rebusque salutem*, 'and safety for their cause'; before they wanted only safety: now vengeance.

242. *foedusque precantur infectum*, 'pray that the peace be not ratified'. *Infectum* is predicate.

245. *praesens*, 152.

246. *monstro fefellit*, 'cheated with false portent'.

247. *Iovis ales*, the eagle.

248. *turbam sonantem agminis aligeri*, 'the winged troop in screaming rout'.

254. *vi* is the 'assault' of his foes.

255. *defecit*, 'gave up'. Cf. 2.

256. *fluvio*. It is best to take it dat., as though the swan were given *to* the river. It is a little more personal and picturesque than if he had accurately said '*in fluvium*'. It is a very common dative in V., *educere caelo*, *pelago praecipito*, facilis descensus *Averno*, &c.

263. 'Far o'er the sea will sail', though *profundo* (literally) is dat. after *dabit*.

267. Notice the sounding line to suggest the whizzing arrow, like the famous galloping line VIII. 596

'*quadrupedante putrem sonitu quatit ungula campum*'.

270. *ut forte*, see note on 488.

273. *teritur alvo*, 'presses the waist'; lit. 'is rubbed by'.

274. *laterum iuncturas*, 'the edges of the ribs', i.e. the lower edges, just where the belt would buckle. [Others take it of the belts: 'grips the meeting lappets'.]

[*fibula* = *fig-bula*, 'the fastener'.]

276. *costas*. The second acc. *costas* (after *horum unum*) is an irregularity. It is however quite natural, and the explanation is, that the accusative has *preceded*, and expects (so to speak) an active verb 'stabs', for which the more detailed expression *transadigit costas* is substituted. The construction is helped by *effundit*, which picks up the

correct grammar again. Compare x. 698 *Sed Latagum...occupat os faciemque.*

281. *Agyllini* are the rebel Etrurians (note on 232). Agylla, the later Caere, was the place (according to Vergil's tradition) where the Lydian colonists of Etruria settled.

282. *amor*, 'longing'.

284. 'hurtles the iron hail'.

286. 'his gods insulted and his treaty void'.

291. *adverso equo*, 'riding toward him'. *Equo* is Messapus' horse, of course.

292. 'Stumbles on the altar in his rear and rolls upon his head and shoulders', a vivid and clear description.

294. *trabali*, 'mighty as a beam'. *telo trabali*, phrase of Ennius.

295. *altus equo*, 'aloft on his horse', a natural extension of the prose use of the ablative of the place where. Cf. 43.

296. *Hoc habet*, 'vanquished', 'he has got it', a vernacular expression (like our 'you'll catch it', 'I'll give it you'), common at Rome, and especially used by the people in the circus when the gladiator was hit.

298. *ambustum*, 'charred'. *Amb* is the remnant of an old Latin preposition *ambi*='around', which only remains now in a few old compounds—*amburo, ambitio, ambages*, &c.; it is of course connected with *ambo*, and literally is 'on both sides'. [Greek *ἀμφί, ἄμφω*.]

300. *occupat os flammis*. The idea of *occupare* is 'sudden seizing' (so as to anticipate your foe). 'Dashed fire in his face'.

301. *super*, 'close after'. [As we say, 'one thing followed *upon* another'.]

302. *turbati*, according to its proper use, 'bewildered'. Cf. 10, note.

303. *adplicat*, 'pins'.

304. *sic*, 'as he lay'.

309. *olli*, (old form) for *illi*. So locative adverb '*olim*', lit. 'there'. The old form is used in stately or impressive passages, like this.

[311—382. Aeneas tries to stay the fight, but wounded by an arrow from an unknown hand he retreats. Turnus, flushed with sudden hope, jumps into his chariot and begins the fight. He tears along, like Mars on the Thracian plain, and slays one after another. Eumedes he spies, and spears him, and leaps out of his chariot, stabs, and triumphs over the corpse: then drives again all before him, as a north wind the waves and clouds. Phegeus, fired with vengeance, makes for his car; but Turnus pierces him, rides him down, and cuts off his head.]

311. *inermem...nudato*...for he is come not to fight.

315. 'I alone may engage: give way to me'.

316. *faxo*. This is the old form of the future. By a comparison of the examples which remain it seems probable that this is formed by adding *-so* to the stem. Thus we find *rap-so, cap-so, oc-cep-so, in-cen-so*, &c.

318. Notice the rhetorical repetition: cf. 135.

319. *viro*, dat. indirect object after *adlapsa*.

320. *incertum*...'doubtful, by what hand sped', &c. *Incertum* has

no particular construction, but the corresponding English shews how easy and natural it is.

322. *attulerit*, subj. of indirect question. *Pressa*, 'hidden', 'dark'

327. *manibus molitur*, 'handles firmly', *molior* implying effort. It is used of various efforts, e.g. *hurling*, m. fulmina G. I. 329; *building*, m. classem Aen. III. 6; *planning*, m. fugam II. 109.

330. *raptas* adds to the speed and rapidity of the action, 'hurls the hasty spear', lit. 'snatched up'.

331. *concitus*, 'speeding'.

332. *clipeo increpat*, 'sounds on his shield', to stir all to arms.

338. *miserabile*, adverbial, cf. 398: it balances the sentence best to take it with *insultans*, 'spurning pitiably the slain foe'.

339—40. Powerful lines. 'The whirling hoof splashes bloody dews, trampling the gory sand'. For other examples of Vergil's horrors, see III. 623, V. 468, VI. 498, &c.

342. *hunc congressus*, &c., 'these in close fight, the other (Sthenelus) from afar'.

344. *paribus*, 'alike', i.e. the two brothers were armed alike. [Notice *Lycia*, abl. of place, which in prose would be 'in *Lycia*'.]

345. *conferre...praevertere*, infinitive of purpose, explaining the object of the training. 'To fight, and fly before the wind'. Cf. 211, of which use it is an extension.

348. *referens*, 'recalling', a pretty word.

350. *pretium...ut adiret*, 'the price of going', the final clause *ut adiret* depending on *pretium*. *Pelidae*, Achilles, son of Peleus. The story is from Homer, Il. X. 314.

currus, 'chariot and horses', as the plural generally means. See 475.

351. 'Far other price Tydides paid him, nor does he...&c.' i.e. Diomede killed him for his audacity. Diomede was son of Tydeus.

354. *ante*, adv. 'first'. *inane*, 'space'.

356. *semianimi lapsoque supervenit*, 'stands over his failing prostrate form'. Notice the expressive movement of these lines.

357. *alto iugulo*, strained but effective phrase for 'steeps the gleaming blade *deep in his throat*'.

360—1. *haec praemia...sic condunt; haec* and *sic* are emphatic. '*This* is the reward...'tis *thus* they build'.

363. *Chloreaque*, cf. 89, note.

364. *sternax*, 'restive'. [*sternere*, cf. *fugax*, *ferax*, &c.]

365. *Edoni*, a wild Thracian tribe. It is a Greek epithet of Boreas, Thrace being N. of Greece, and very cold in winter.

366. *sequitur*, 'chases', if *fluctus* is acc. But perhaps it is better nom. sing.

370. *adverso curru* is prob. abl. abs., 'the breeze, meeting his car, tosses his flying hair'.

371. *non tulit*, a favourite phrase of Vergil, 'could not brook'.

372. *frenis*, the 'place' and the 'means' will both help this word into the ablative. It is like *humero gestare*, *memoria tenere*, &c.

373. Notice this sounding line, the syllable—*or*—4 times repeated.

374. *retectum*, 'exposed'.

375. *consequitur* [*con* implying completeness], 'reaches'.

376. *degustat*, 'grazes', lit. 'tastes'.

379. 'When the wheel and onward bounding axle drove him headlong and stretched him on the ground'.

381. *oras*, a fanciful word for 'edges', not unusual.

382. *harenae*, dat. like *fluvio*, 256. See note.

[383—440. Aeneas is helped from the field, though eager to return. The leech Iapis, taught by Apollo who loved him, probes his wound in vain. The battle sways toward them. At last Venus magically brings dittany to his aid, and the wound is cured. Aeneas hastily re-arms, and bidding farewell to Ascanius, returns to the field.]

386. 'Leaning each second step on the long spear', because he was lame of one foot from the arrow, 319. The accus. is a kind of extended use of the cognate.

[The cognate acc. is that acc. which expresses the extent of the verb's action by a noun of *cognate* meaning with the verb, as 'He jumped a long jump', 'I am living a happy life'.]

388. *viam quae proxuma poscit*, 'demands the readiest means to help' (*quae* is relative, not interrog.).

389. *secent*, the jussive or commanding subjunctive, depending on *poscit*. Like *iures postulo*, 'I beg you to swear' (Liv. XXII. 53). *Censeo venias*, 'I vote you come' (Cic.). The direct form would of course be *secate*, imperative, and the commoner indirect usage would be with *ut*.

teli...rescindant, 'dig deep into the arrow's lair'; notice singular *latebra*.

390. *sese* is of course the speaker, Aeneas.

391. *Ia-pis Ia-sides*, the names are chosen on purpose. In Greek the root *ia-* means 'to heal'.

394. *dabat*, 'offered'; imperfect, because the gift was rejected. Notice the three main distinctions of Apollo: augury, the lyre, the bow.

395. *depositi*. Servius says that when a man was very ill, he was laid on the ground before his own door. So *depositus* means 'despaired of', 'at death's door', 'sick to death'.

proferret, 'prolong'.

396. *usum*, 'practice'.

397. *mutas*, 'silent', implying study, seclusion, solitude.

398. *acerba*, 'bitterly'. This accusative is found chiefly in poetry, and nearly always with verbs of *bodily action* (as *dulce ridentem*, *cernis acutum*, *bellicum canere*, *torvum clamare*, *vana tumens*, &c.). Cf. 535, 864, and see index.

It belongs to the acc. of *extent of action*, and is closely connected with the cognate, see 386.

399. *magno concursu*, for abl. see 43, 295, 344.

400. *lacrimis inmobilis*. G. takes this 'unmoved with tears', 'not weeping': but surely it is more naturally taken 'unmoved by their tears'; he is the brave hero, Ascanius and others weep round him. *inmobilis* is a choicer word for *inmotus*.

401. *Paeonius* was the title of Apollo as the Healer, and so *Paeonium in morem* means 'leech-fashion'. See note on 821, for scansion.

402. *medica*, 'skilled', 'healing'. [The word was doubtless

originally general (connected with *meditari*), and came to be specialized to one branch of learning.]

403. *trepidare* expresses the hurrying about, trying this and that general bustle. Here we may construe 'Many ways he vainly tries'. *Multa* is cognate acc.

405. 'No Fortune guides his path' i.e. his attempt is a failure. *auctor*, 'his master', for he had taught him, 396.

406. *campis*, abl. of place, cf. 43, note.

408. *stare...pulvere*, 'is stiff with dust', 'a wall of dust', a forcible phrase; *stare* lit. means 'stands firm', as though the dust made the light air solid. Similarly, VI. 300 *stant lumina flamma*, 'eyes set in a fiery stare'.

411. *indigno*, 'undeserved'; our use of 'unworthy' is slightly different.

412. As Vergil was not a botanist but a poet, we need not vex ourselves with the inquiry to what Natural Order this dittany belongs, or with what known herb to identify it. It is enough that it was a 'stalk thick-clad with downy leaves and purple blossom', and could heal a wound. Cicero and Pliny both relate that animals when wounded ate it, and the weapons fell out of their wounds. The name is connected by the poet, and perhaps really, with Dicte in Crete.

415. *gramina*, 'plant', 'herb'.

417. *fusum labris splendentibus amnem*, rather unusual words, as Vergil's wont is; simply 'water drawn in a bright vessel'. See Introduction.

419. *ambrosia* (the 'immortal' food) and *panacea* (the 'cure for all'), two mythical herbs, which naturally were later identified with several different existing plants. The names are Greek.

In this line Vergil introduces the Greek rhythm with great effect, *odoriferam | panaceam*.

422. *quippe*, 'verily', working the wonderful cure

dolor, with *o* long, cf. 13.

stetit, 'was stayed', 'was stanched'.

424. *in pristina* [lit. 'into their old state'], 'as before'.

427. *arte magistra*, 'sovereign skill'.

429. *maior*, emphatic, predicative, ''tis the greater power of the god that works'.

431. *hinc atque hinc*, 'on left and right'.

433. *armis* may be from *arma*, 'with armed embrace he clasps him': or from *armi* which (XI. 644) is used of a man. But the mention of *clipeus* and *lorica* just before makes the first meaning more probable.

434. *summa delibans oscula*, 'touching lightly his lips' through the vizor. *Oscula* is here in its original sense 'lips', whence easily comes the meaning 'kiss'.

435. This beautiful line is from Sophocles, who makes the dying Aias say to his son 'Boy, be thou more fortunate than thy father, but in all else like him'.

437. 'Shall keep thee safe, and take thee where are great rewards'. For *defensum dabit* compare *placata dant* III. 70, *laxas dare* I. 63.

439. *facito sis memor*, 'see thou art mindful', indirect jussive subjunctive, cf. 389.

repetentem, 'recalling'.

[441—499. Aeneas marches out with his troop; the Latins see him and Turnus flies in fear. Aeneas comes on like a sea-ward storm to land bringing fear and ruin. Many are slain, the Rutules fly: but Aeneas seeks Turnus alone. Iuturna, seeing all, takes Turnus' rein, and skims hither and thither, like a swallow over the field, enticing but eluding Aeneas. Meanwhile Messapus hurls a spear at him, and grazes his crest. Then Aeneas' wrath rises tempestuous, and he mows down the foe.]

443. *Antheusque*, see 89, note.

445. *miscetur*, see 217. 'The plain is one blind cloud of dust'; to call the dust 'blind' surely requires no comment in poetry. See 859.

451. 'As when a storm bursts, and o'er the mid-sea flies to the shore the tempest'. The star is conceived as determining the weather and so the special storm.

452. 'Far away the poor rustic hearts foreboding, &c., tremble'.

longe, because they see it coming, 'mare per medium'.

453. Observe the vividness of the future *dabit* and *ille:* it gives the very words of the 'shuddering farmers'.

456. *Rhoeteius*, 'Trojan'. Rhoetium was a Mysian promontory on the Hellespont, near Troy, and poetically the adj. is used for 'Trojan'.

463. *pulverulenta fuga dant terga*, 'fly with clouds of dust'.

464. *aversos*, 'from behind'.

morti, see note on 256.

465. 'Nor those who meet him fair and offer battle does he pursue', i.e. he neither deigns to slay the fugitives nor rout those who turn to resist: he seeks only Turnus.

468. *virago*, 'brave maiden', not in its modern and degraded sense.

469. *media inter lora*, 'with the reins about him', not necessarily wrapped round him, but a general picture of the driver, with the reins dropping and looping and tangling about him.

470. *lapsum temone*, 'fallen from the shaft': she flung him from the seat and he fell over the shaft. The incident is from Homer, see Homeric parallels in the appendix.

475. *nidis loquacibus*, 'chirping brood'. This is a common use of *nidi*, the plural. 'Nest and young and all', cf. *currus*, 350.

477. *stagna* are the ponds in the villa grounds.

478. *obit omnia*, 'scours all the field'.

481. *tortos legit obvius orbes*, 'threads many a winding maze to meet him'.

482. Notice the alliteration of *v*'s: the poet is specially fond of it.

484. *fugam temptavit*, 'strove to match their speed'.

485. *aversos retorsit*, 'wheeled and turned aside'.

486. *agat?* 'What is he to do?' This subjunctive, used in questions implying embarrassment (as here) or practical deliberation, is called 'deliberative', or 'dubitative'.

488. *uti forte*, 'as it chanced', a loose use of *ut* giving the *circum-*

stances: Vergil is fond of this. Cf. v. 329 *caesis ut forte iuvencis*, VII. 509 *ut forte scindebat*, and above 270 *ut forte constiterant*.

491. *se collegit in arma*, 'crouched behind his shield', is probably the best translation, though the Latin is a little vaguer, 'gathered his armour about him'.

493. *tulit*, 'struck' [as we say in vernacular 'took'].

495. *diversos referri*, 'fleeing afar'.

496. *multa*, cognate, cf. 402, note on 386.

498—9. A fine description, 'Grim carnage indiscriminate he terribly awakes, and loosens all his passions' rein'.

[500—553. Who could tell the horrors? Aeneas and Turnus slay one after another, dealing destruction like a forest-fire or flooded torrent. Aeneas tramples Murranus under his car: Turnus slays Hyllus and Cretheus, Cupencus and Aeolus fall: the fight becomes general.]

500. *acerba*, 'horrors'.

503. *quis expediat*, 'who could unfold', dubitative, 486.

tanton'. For the license of the elision of this *e* before a consonant, compare 797, 874.

504. *futuras*, 'fated to be'. Cf. 55.

505. *ea prima*, practically adverbial, 'these first'.

506. *loco statuit*, 'stopped'.

507. *excipit*, 'struck' [as we say 'caught him', cf. *tulit*, 493]. For *in*, compare *impulit in latus*, I. 82.

qua fata celerrima, 'where death is quickest'.

510. [*pedĕs, peditis*.]

515. 'Scion of Echion's house and born of Peridia', lit. 'a name connected with Echion'. *Echion*, mythical founder of Thebes.

516. *fratres* are said to be Clarus and Themon, brothers of Sarpedon (X. 126). *Apollinis*. Lycia was a favourite haunt of Apollo (*qui Lyciae tenet Dumeta natalemque silvam*).

518. *Lerna*, a marsh near Argos where the monster called the hydra dwelt, which Hercules slew, VI. 803.

519. *ars*, 'his craft', as a fisherman.

520. *conduco*, 'to hire'; it is the correlative of *locare* (*louer*) 'to let'.

522. *virgulta sonantia lauro*, 'rustling laurel-shrubs', he means; but in Vergil's manner the unusual form is preferred, and he even thinks it better to say 'rustling with laurel'. Similar expressions are *auroque trilicem, nigro glomerari pulvere nubem, pictas abiete puppes*.

525. Notice the tense of *populatus*, 'leaving ruin in their track'.

528. *nunc totis*, &c. 'With all their strength they rush into the fray'. *volnera* means wounds both given and received.

529. *sonantem*, 'bragging', 'mouthing'.

530. *actum*, 'traced'.

532. Notice the expressive tangled rhythm of *hunc lora et iuga subter*.

533. *super*, adv., as so often.

534. *nec* is determined.

535. *immane frementi*, cf. 398.

536. 'his gilded brows' means of course the plate of his helmet.

539. Servius tells us that Cupencus was the title given to the Sabine priests of Hercules: which explains *di sui*.

541. 'The delay of the brazen shield', a fanciful turn, of course, for 'the defence'. [*aerei* is two syllables.]

547. Lyrnesus, famous in Homer as the home of the maiden Briseis, which was sacked by Achilles. 'Thy stately palace is at Lyrnesus'.

548. *adeo*, probably simply adverbial to the sentence (as in *nunc adeo* which is a common expression), to be construed simply 'so'.

conversae, 'charging' 'turning to fight': so again below of the bulls rushing to meet each other, 716.

553. *tendunt*, 'strain', 'struggle'.

[554—592. Venus then suggests to Aeneas the idea of attacking the town. He calls his friends together, denounces the town as the cause of the fray, and bids them fire it. They bring fire and ladders, and Aeneas, heading the onset, charges Latinus with treachery. The city is in tumult, like a bees' nest when smoked by a rustic.]

554. *mentem*, unusual for 'a thought'.

559. *immunem*, 'without share in', prop. of taxes, duties, hard or disagreeable things: so here 'untouched by the fierce fight'.

inpune quietam, 'safe and calm'.

560. *imago*, 'vision', i.e. prospect or hope.

563. *densi*, gives the reason. 'Nor, close-ranged, do they pile their shields or spears'.

564. *medius*, a not uncommon Vergilian variation for *medio*, the adjective being transferred from the *agger* to the man.

565. *hac*, 'on our side'.

566. *mihi*, what is called the *ethic* dative, i.e. the dative of general reference to the whole sentence, where the person is vaguely affected by, or interested in the action. [Construe here, 'I beg'.]

567. *caussam belli*. This was not true, but, as the centre of Latinus' power and confidence in the war and shelter of wavering Turnus, it might be called *caussa belli*.

568. *fatentur*, 'agree', poetical use of the word.

570. *expectem*, dubitative, see 486. 'Am I forsooth to wait till it be Turnus' pleasure to...'

libeat. The subjunctive after *dum* belongs to the 'final' class. *Dum* with the indicative is good Latin in the sense of 'till', but it simply relates the sequence of the two facts: as, Caelum obscurum erat dum luna exorta est. *Dum* with the subjunctive expresses the *expectation* or *purpose*, as *expecto dum venias*.

Hence the subjunctive is much commoner.

572. *caput...summa*, 'head and fount'.

575. *dant*, Vergilian for 'form': but it adds the notion of their *offering* or *presenting* it to the foe.

581. *iterum...bis...altera*, the emphatic words.

582. The first treaty had been made by the envoy Ilioneus, and broken by the influence of Iuno, who sent the Fury Allecto to stir up ill will: VII. 323—570.

585. *trahunt*, forcible pres. indic. to express their intention or design; 'would drag', we say, cf. 13.

588. *amaro*, 'pungent'.

589. *trepidae rerum*, gen. of *remoter* object, (one of the objective genitives,) like gen. after *anxius*, *certus*, *ambiguus*, *dubius*. The latter seems natural in English because it corresponds to our own idiom. Construe 'troubled for their safety'.

591. *tectis*, cf. 43.

[593—613. The queen Amata, seeing the foe gathering, and not seeing Turnus anywhere, thinks him dead, and in a frenzy of despair hangs herself. Lavinia and Latinus are overpowered with grief.]

595. *tectis*, 'from the towers', with *prospicit*.

596. [*incessi* from *incessere*.]

600. *crimen*. This phrase, where Vergil calls a person 'the guilt' or 'the fault' when he means 'the guilty cause' is another instance of how he stretches words to produce effect. 'That she was the source and fount, the guilty cause of all their trouble'.

602. *moritura*, 'resolved on death', cf. 55.

605. *floros*... This quaint beautiful old word is the right reading here; lit. 'her blossom-hair' i.e. 'lovely' 'luxuriant'. The usual reading is the ordinary word *flavos*.

609. *demittunt mentes*, 'they despond', usually *animum demitto*.

612—13. These lines are borrowed from eleventh book, and are wrongly inserted here.

acceperit, *adsciverit*, causal subjunctives (after *qui* causal).

[614—649. Turnus flagging in the battle, hears the din of the city: what is this? Iuturna replies, Leave the city to itself, and fight. Turnus knows her through her disguise and passionately appeals to her, whether he can allow after all who have died for him, their homes to be razed to the ground? Death is not so hard; he will not be unworthy.]

616. *successu laetus equorum*, 'exulting in his horses' prowess'.

617. Notice the imaginative expression 'Shouts mingled with dark terror'.

618. *arrectas* (lit. 'pricked', metaphor from horses, &c.), 'eager', 'listening'.

621. *diversa*, 'far', cf. 495.

625. 'Meets him with these words', i.e. replies to him. Either Vergil forgets, or both Turnus and the charioteer occasionally take the reins. In 327, Turnus *manibus molitur habenas*, and there is no word of a charioteer: in 469 the *auriga* is there, *media inter lora*; in 622 Turnus draws rein, though the false *auriga* (Iuturna) is there, *equos et lora regebat*, 624. Probably the idea is the *auriga* driving, and Turnus from time to time impulsively seizing the reins.

626. *prima*, 'earliest', 'speediest': agreeing with *victoria* after Vergil's manner, instead of being an adverb. So 632.

627. *possint*, consecutive subjunctive, after *qui*, 84.

628. *miscet*, 'stirs up' (217, 445).

629. *mittamus funera*, 'deal death'.

630. *numero inferior*, 'less in the number of thy slain' she must mean.

634. *nequiquam fallis dea*, 'thou vainly hidest thy deity', lit. 'art unobserved as a goddess', a Greek construction, λανθάνεις οὖσα θεά.

Notice also the forcible use of the pres., to express purpose or attempt, as compare 13, 585.

637. *Nam quid ago?* Here again we have forcible pres. for future purpose, 'What can I do?' [So we say: 'Does your mother go with you?' 'Do you start to-day?']

638. The death of Murranus is told 529: and though no mention is made of Turnus witnessing it, there is no difficulty in the statement here that he did so. Both heroes were 'raging about the field', and either may have seen anything.

639. *superat*, in the intrans. sense 'is left'.

643. *rebus*, 'my troubles'.

Drances (in the XIth book) had delivered a violent harangue against Turnus, ascribing all their woes to his ambition and selfish disregard of others; cf. note on 2.

648. Every one will feel the effectiveness of this very bold metrical license (the lengthening of *ă* in *anima*, before a hiatus too) in this grand line, the climax of a superb passage...'Is death so hard? ye gods below be kind, since Heaven has hid its face! a stainless soul I shall go down to you' &c. [Mr Munro suggests 'Sancta ad vos anima, a!, atque istius, &c.', i.e. the insertion of the interjection *a!*, which with another *a* on each side might easily have dropped out. This may be right.]

649. [Notice rare poet. gen. instead of abl. after *indignus*.]

[650—696. Saces comes, wounded, to call Turnus. All look to him, the queen is dead, defenders are few, while he is away. Turnus, after conflict with himself, turns and sees the tower in flames. 'Fate is master', he cries, 'I will fight and die, but first vengeance!' Then like a falling crag, sweeping all before him, he rushes to the city walls, and with hand and voice stays the fight.]

653. *suprema salus*, 'our last hope of safety'.

655. [*Italum*, gen. plur.]

exscidio daturum, see 256, 382, 464. This easy instance throws light on some of the harder ones.

656. *ora...oculos*, rhetorical repetition, 135.

657. *mussat*, 'doubts', properly 'to mutter', 'to murmur', and so used of 'uneasiness' of mind. Cf. XI. 345 *dicere mussant*, where it means 'shrink' 'fear', and below 718.

658. *vocet...flectat*, dubitative (indirect).

659. *tui fidissima*, 'most trustful of thee'. *Fidus* prop. has dative, but Vergil (after his manner) stretches the usage, giving *fidus* the construction, as it approaches the meaning, of *certus*.

The meaning is that Amata had trusted him as well as all the rest, and died from despair at believing him lost.

663. The *mucrones* are the 'iron harvest', and so this exactly compares with *virgulta sonantia lauro*, 522, q. v.

665. *varia imagine rerum*, 'by conflicting thought'. Cf. 560.

668. *amor*, *o* long, 13.

669. *ut*, temporal, 1.

671. *turbidus*, 'troubled', *turba* describing any sort of confusion.

672. *tabulata*, 'the floors' [*tabula*, 'a plank'].

675. *instraverat*, 'slung'.

678. *stat* (lit. ''tis fixed'), ''tis my resolve'.

680. *ante*, adv. *Furorem*, the simplest form of the cognate accus. Cf. 386. (*Sine*, from *sinere*.)

681. *arvis*, dat., like 256, &c. (It might be abl. of place, cf. 43, but the dat. is better on the whole, 'leapt nimbly down upon the field'.)

685. *turbidus imber*, 'the whirling storm'.

686. *annis* (instrum.), 'by time's decay'. *sublapsa*, 'creeping on'.

687. 'Flies down the steep with huge rush the relentless crag'.

689. *involvens*, 'sweeping'.

690. *plurima*, again in form adj., in meaning adv. Cf. 632.

'Where most the earth streams with gory floods'.

691. Notice *stridunt* from the *older* conjugation stridĕre instead of the common stridēre. So V. has fulgĕre, fervĕre.

694. ''Tis mine, whatever fortune is here', i.e. I alone must risk all on a single combat.

verius, 'fairer', 'better'. (Cf. Horace, *Metiri se quemque suo modulo ac pede verum est*.)

695. *foedus luere*, 'wipe out the (broken) treaty'.

696. *discessere omnes medii*, 'all in the midst retire', literally. This is a Vergilian phrase for 'all retire from the midst'.

[697—745. Aeneas leaves the city, proud and majestic as Athos, Eryx or Appennine; Trojans, Rutules, Italians, Latinus himself, eagerly watch for the fight. They clash, like two bulls in tangled conflict: Iuppiter weighs their fates. Turnus smites with all his might, but the sword (borrowed from Metiscus, and powerless against the divine armour) snaps, and he has to fly, threading his way with difficulty.]

700. *horrendum*, 398.

701. *Athos*, the mount at the E. extremity of the Chalcidic peninsula (between Thrace and Thessaly).

Eryx, a solitary peak in the north-west of Sicily.

703. *pater* suggests the reverence for the *home* mountain, opp. to Athos and Eryx.

706. *ariete*, scanned as a dactyl, *i* being semi-consonantal: cf. 821.

709. *cernere*, old and poet. sense 'to try the issue'; *cerno* lit. means 'to distinguish', 'to separate', and so has two derived senses 'to see', and 'to decide'.

711. The *pilum* hurled from afar, then the advance to close quarters: the regular Roman procedure.

712. *invadunt Martem*, 'march to battle'. (Vergilian, unusual.)

atque aere sonoro, rhetorical repetition, 135.

715. *Sila*, a large wooded range on the Southern extremity of Italy, reaching to the straits of Messina.

Taburno, a mountain on borders of Samnium, overhanging the famous Caudine Pass.

716. *inimica in proelia*, 'fatal conflict', cf. 812.

719. *quis nemori imperitet*, 'who shall be forest-lord', dubitative indirect, cf. 658.

720—1. 'Mingle their mighty blows, and thrust their horns and gore, and bathe with streams of blood'.

727. The idea of Iuppiter weighing their fates is taken from Homer, as so many of the ideas are in this part of the Aeneid, though they are perfectly freely handled by Vergil.

quem damnet labor, &c. The construction here is the indirect dubitative, just as in 658. The only difficulty is that there is no verb of asking, inquiring, doubting, for it to depend upon. But this is natural, as it is readily supplied by the sense. Iuppiter weighs the fates, *to see* whom, &c.

Another point is that we naturally expect when two questions are given, as here, they will contain the two alternatives: 'which is to lose, which to win'. Instead of this, they both mean 'which is to lose', expressed variously.

Once more, is *labor* the 'toil of battle', followed by the doom (*damnet*) of death to the loser, or is *labor* the doom itself, 'the suffering', i.e. another word for *letum*? It is generally, and perhaps rightly, taken in the former way; and the whole line may then be construed,

'(To see) whom the battle shall doom, and which scale shall sink with Death'.

729. 'Rises his whole height to the uplifted sword'.

731. *arrectae acies* ('intent gaze'). The metaphor (cf. 618) is considerably strained here, though it is effective.

733. *ni fuga subsidio subeat*, 'did not flight aid him'.

subsidio is what is called usually the dative of the complement, or (better) the predicative dative, 'came *as* an assistance'. The chief characteristics of this dative are that it is used (*a*) in the singular always, (*b*) only *abstract* substantives, like *honori*, *exitio*, *odio*, *saluti*, *dono*, *impedimento*, &c., (*c*) always as a predicate. The conditional sentence (*ni subeat*) has truly no apodosis though it is easily supplied from *deserit* by the general sense. This omission is used occasionally for the sake of an obvious effectiveness.

The sense is 'the faithless sword fails his eager stroke (and he would be helpless), did not flight aid him'. But the sentence becomes far more rapid and vivid if we omit the apodosis (the portion in parenthesis) as Vergil does.

ignotum, because it was Metiscus' sword, see below.

734. *ut*, temporal, 1.

735. *prima in proelia*, 103.

737. *dum trepidat*, 'in his haste'.

739. *arma Volcania dei=arma Volcani dei*, a Vergilian stretch of phrase, in imitation of Greek. (With possessive pronouns it is proper and natural, as, *mea verba loquentis*.) Volcanus had made a shield for Aeneas, which is described at length in book VIII.

743. 'Hither and thither winds in aimless maze'.

744. *corona*, 'throng', used (by an obvious metaphor) in the circus, &c.

[746—790. Aeneas pursues him, like an Umbrian dog a penned stag, Turnus calling for his own sword, Aeneas threatening death to any who aids. Aeneas' spear had stuck in a wild olive, sacred to Faunus,

which the Trojans had uprooted from the space they were clearing. Turnus prays he may not be able to draw out his weapon, and long he pulls vainly. Iuturna then gives Turnus his sword, and Venus, angry tugs out the spear. Once more the heroes rise, and face each other.]

750. 'Barred by the scare of the purple plume'.

It was a custom, in order to keep in the game in hunting, to erect at the avenues of the wood bars with fluttering feathers; and this structure was appropriately called *formido*, 'a scare'.

753. *vias*, acc. cogn. 386.

Umber, dog of famous breed from Umbria. (As we say, without the substantive, an Arab, a Newfoundland, an Alderney.)

754. *iam iamque tenet*, admirably expresses the close race. It is used to describe suspense of any kind, cf. 940.

761. The apodosis here too, as in 733, is *grammatically* wanting, but *practically* contained in *minatur exitium*. *Quisquam* is used generally in negative sentences; and here, as the general drift is the idea of *preventing* anyone, it is natural.

762. *saucius instat*, 'wounded, yet pursuing'.

764. 'No light nor bloodless prize', *ludicra*, such as are sought in athletic contests or sport.

767. *nautis olim venerabile*, 'revered of old by sailors'; *nautis* is of course dat. depending on *venerabile*, as the dat. of the agent is regularly used with gerundives and verbals in *-bilis*: like '*Nulli flebilior quam tibi*'.

769. *Laurens*, extended (as often) to mean 'Latin'. Faunus, son of Picus, son of Saturn, was a *native* god. See note on line 164.

770. *nullo discrimine*, 'with no care' for its sanctity, lit. 'making no difference'. And notice the apt position of these words just before *sacrum*.

771. *puro*, 'clear'.

772. *stabat*. The *a* is long, cf. 13.

773. It is a license of phrase (quite natural in Vergil) to say the *impetus* held it in the tough root, when he means the *impetus* brought it and the root held it.

782. *discludere morsus roboris*, 'to part the oaken fangs', a vivid and strong phrase.

785. *dea Daunia*, i.e. 'the Latin nymph' Iuturna.

786. *indignata licere*, the subject of *licere* is *quod*. 'Wroth at such power allowed'.

788. *sublimes*, 'towering' for the fight, rhetorical exaggeration.

790. *anheli* probably agrees with *Martis*, 'breathless Mars' is a fit phrase, whereas the combatants could scarcely be 'gasping with the conflict' when he has just said they were *animis refecti*, and the conflict was yet to begin.

[On the other hand it may be argued that *anheli* 'panting' describes the excitement of the fight: and that *certamine* is in a better construction as abl. instr. with *anheli* than merely after *adsistunt*.]

[791—842. Jove addresses Iuno: 'What dost thou scheme? Aeneas is fated to be a god, and cannot be wounded. Thou hast done thy utmost. Now forbear'. Iuno replies: 'I knew thy will and left the

field: I only beg that after victory the Trojans may not force their captives to take Trojan name and customs'. Jove answers: 'A true goddess thou for wrath: I grant thy prayer: the races shall mingle, but the name remain'. Iuno, appeased, departs.]

794. *Indigetem.* This is an obscure word, both in etymology and also (therefore) in meaning. Aeneas was called *Indiges* after his death, and the name was applied to certain native protecting gods.

The *ind-* is the old form of the preposition 'in', and we shall probably be safest in construing it, 'the Hero of the Race'.

796. *struis* [lit. 'build'], 'scheme'.

797. *mortalin' decuit*, for elision see note on 503.

800. *inflectere*, imper. pass.

801. *edit*, old form of subjunctive *edat*.

'Let not such grief in silence consume thee, nor from thy sweet mouth bitter thoughts vex me so oft'.

805. 'Cloud a household' (Amata's death), 'and trouble (217) a bridal with mourning'. For rhythm, see note on 419.

810. *nec tu*, 'nor else wouldst thou'.

811. *digna indigna*, terse phrase (like *dicenda tacenda*, 'all manner of words') to describe 'all manner of evils', meet and unmeet.

sub ipsa acie, 'close to the very ranks'.

812. *inimica*, seems rather a weak and unnecessary word with *proelia*, but really it means 'bitter' 'fatal' *to them*, and so contains a contemptuous threat.

It is better so than to take it nom., which is against the rhythm. See 716, where the phrase is more conventional, and can only be taken one way.

814. *suasi*, 'counselled', *probavi*, 'bade', are both used here, by a common Vergilian stretch of construction, with direct acc., and prolate infinitive, instead of the ordinary prose dative, and *ut* with subjunctive.

817. 'The one dread vow that is exchanged among the gods'. After Vergil's manner he calls the source of Styx the 'dread', whereas the dread is inspired by the oath sworn on the source of Styx: and he says the 'dread' is given, whereas it is the oath that is given. But yet the straining of the phrase is effective and impressive.

819. *tenetur*, 'is withheld'.

820. *tuorum*, because Saturn, father of Jove, was also ancestor of Latinus.

821. *conubiis.* Some suppose the word to be scanned as three long syllables, *cō-nūb-iis:* but Mr Munro gives reasons (on Lucr.) for thinking that the word should be scanned cŏnūbĭīs in all cases except cōnūbĭă.

825. Notice the alliteration of *v*'s, the commonest in Vergil.

826. The emphatic words here are the names.

828. *occiderit*, rare tense after another verb, but the necessary and right one. The mood is the indirect jussive: *sinas* the direct jussive. 'Troy is fallen: let the name be fallen too'.

829. *repertor*, unusual word for 'Creator'.

830—1. Sense: 'You are my true sister, you have the divine wrath!'

832. *submitte*, 'school'.

834. *Ausonii*, one of the numerous poetic names for *Italian* [cf. *Hesperii*, *Oenotri*, *Aurunci*, *Latini*, &c.]. The *Ausones* strictly were a tribe on the W. coast of Southern Latium.

835. *corpore*, 'in body', i.e. 'in race', as opposed to *nomen* This seems the best way of taking it. *subsident* is probably no more than 'sink down' i.e. 'take a lower place'.

836. 'The rites' which he added were clearly the Trojan rites.

842. *Interea*, i.e. in this state of mind, while her wrath is being appeased.

[843—886. Jove sends down a Fury to Iuturna, who flies like a Parthian arrow, and appears like a desert bird flitting about Turnus. Iuturna heard and knew, crying: 'What more can I do for thee, Turnus? forbear, ye Furies, I obey: is this Jove's gratitude for my love? Why did he rob me of death, my only solace?' So saying with a groan she fled to her river.]

845. *Dirae*, the Furies.

846. *Nox intempesta:* an *old* phrase, used by Ennius and Lucretius. Probably an imaginative epithet 'Timeless night' suggesting the horror of that dead and blank period which has no definite hours or divisions or occupations. [This seems to be the meaning of Macrobius' obscure note 'quae non habet idoneum tempus rebus gerendis': and Servius seems to agree, explaining the phrase *intempesta* by the word 'inactuosa'.]

847. *uno eodemque*. *eo-* is one long syllable, *e* being semi-consonantal in this place, cf. 821.

848. 'The snaky coils' were instead of hair. 'Windy wings', a fine phrase, suggesting rather the wind made by their wings than the wind that fills them.

849. *saevi*, 'stern', 'fierce', epithet appropriate to the appearance of the Furies.

852. *molitur*, 'prepares', *molior* implying the greatness of the task undertaken, 327.

Notice the effective sound of the line.

854. *in omen*, 'for an omen', 'as an omen'.

857. *felle*, lit. 'gall', a natural metaphor.

858. *Cydon*, 'Cretan' (Cydon was an ancient town in North of Crete, origin of 'quinces', fruit and name).

859. *celeres umbras*, 'the swift dark'. This is a daring transference of the quality of one thing to another. In the same way Euripides, *Bacchae*, 1073, says of a pointed tree, 'Straight it stood up into the straight air' (ὀρθὴ δ' ἐς ὀρθὸν αἰθέρ' ἐστηρίζετο), and in milder forms the artifice is common. Thus we say 'a faithful promise', 'he passed a feverish night'. Cf. 445.

860. *sata Nocte*, 'night-born', *Nocte*, abl. of origin.

862. *subitam*, cf. 632, 690. The 'suddenness' is really a quality of the act of change.

collecta, 'shrunk'.

863. No one will fail to feel that this spondaic line is strangely effective in describing the 'tombs and barren mountain-tops'. The alliteration too is subtle and skilful, as it is markedly all through this book.

864. *serum*, 398.

canit importuna per umbras, 'wearies the gloom with song'.

866. 'Flits screaming to and fro, and flaps his buckler with her wings'.

871. *soror*, 'a true sister', because this despair was for her brother, not herself.

873. *superat*, 639.

875. 'Do not affright my fear' (I fear enough already).

876. *obscenae volucres*, 'ye birds of evil omen'. The derivation is doubtful. Notice the fine impressive and even mysterious sound of these lines.

879. *quo*, lit. 'whither?' i.e. 'to what end?'

880. *condicio*, 'the law' or 'necessity' of death. The word is effective, because what looked like a favour had turned out a woe to her.

possem, &c. 'Else could I now at least be ending all my grief'.

882. *meorum*, neut. 'will any of my joys be joy?'

883. *O quae satis ima dehiscat terra mihi*, amounts to a wish, though grammatically a question. 'O that earth would yawn deep enough!' lit. 'Oh what earth could yawn deep enough down for me?'

ima, instead of *alta*, irregular, but natural in a passionate cry.

885. *glaucus*, the 'blue' water colour, always applied to the dress and appearance of water-gods.

[887—952. Aeneas bids him defiance: Turnus replies, and lifting a huge boulder, used as landmark, hurls it. But the Fury baulked him of his strength and aim, like failing powers in a dream. His senses reel and stagger, and Aeneas hurls amain his spear at him. Falling he surrenders, and begs only for pity that his body may be returned to his father. Aeneas is just yielding, when he spies on Turnus the spoils of the youth Pallas. 'Pallas slays thee', he cries, burying his sword in Turnus' breast. The sullen spirit groaned and fled below.]

888. *ingens, arboreum*, 'huge, like a tree'. Cf. *trabali*, 294.

889. *retractas*, 'draw back'.

891. *contrahe, quidquid vales*, 'summon all thy resource'.

893. *sequi*, in its Vergilian sense of 'reach'.

895. *hostis*, predicate, 'the enmity of Jove'. ''Tis not thy fiery words I fear, thou bold man: The gods I fear, and the enmity of Jove'.

896. *circumspicit*, 'looking round espies', a curious complex meaning.

902. 'Rising his full height, and speeding his swiftest'.

903. 'He knew not his old might (lit. himself) as he ran or moved, or raised his hand, &c.'

905. *genua*, scanned as a dissyllable, *u* being semi-consonantal, cf. 821.

907. *evasit*, 'passed', *pertulit*, 'drove home', *e-* and *per-* giving completeness.

908. All through this beautiful simile the sound of the lines is most effective.

911. *corpore*, abl. of place, 43.

'Our tongue falters, our wonted strength of limb avails not'.

914. *varii sensus*, 'strange fancies'.

916. *telum instare*, acc. inf. after *tremescit*.

917. *eripiat*, *tendat*, indirect dubitative, 658.

920. *sortitus fortunam oculis*, a terse and vigorous phrase, lit. 'Drawing good fortune with his eyes', i.e. 'Choosing with a glance the lucky aim'.

corpore toto, 'with all his strength'.

921. *murali tormento*, 'the leaguering engine'.

925. *extremos orbes*, 'the outermost wheel'.

932. *utere sorte tua*, 'enjoy thy fortune'.

935. 'And me, or if thou wilt my lifeless carcase', for his own life he does not care: the whole speech is a marvel of terse sustained dignity.

940. *iam iamque*, 'every moment', used, as is natural, of suspense, cf. 754.

943. Pallas, son of his host and ally Evander, whom Turnus had slain (in the Xth Book).

946. *oculis hausit*, 'drunk with his eyes'.

948. *eripiare* (dubitative, 486), indignant, 'shalt thou escape me?' the voc. *indute*, attracted to *tu*, instead of nom., adds to the force. So II. 283 *exspectate* venis: IX. 485 canibus *date* praeda Latinis alitibusque iaces: and the common *macte esto* virtute.

952. 'And down with a sullen groan his spirit passed to the shades'.

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(3) PROPER NAMES.

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